

American Art News

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EXPOSITION ART ARRIVES.

In solemn ceremony and with due regard to the significance of the occasion, France officially received April 16 at San Francisco, the first consignment of its exhibit from the collier Jason. Four truckloads were taken to the ferry slip on a lighter, where they were met by dignitaries of the exposition and the French commission and taken under guard to their destination. The consignment was then officially delivered to the French commissioner.

Famous Works of Art.

In addition to the French exhibit, the Jason brought on board to the exposition, exhibits from Spain, Italy, Greece, Austria, Germany and Great Britain. The spaces which have been reserved in the various buildings will be filled as fast as the men can unpack the varied assortment of packages which comprises the official cargo.

This cargo, of a measurement of 3,500 tons, contains works of art from every section of Europe.

Spain, Greece, Germany and France.

Spain's contribution alone amounts to 150 packages of works of art and manufactures.

Greece has contributed 101 cases of the nation's great statues, consigned by the Government of Greece.

From Austria and Germany are forty-four cases of paintings loaded on board the Jason at Genoa.

The French Government's contribution alone for the Palace of Fine Arts and her building at the exposition, according to the manifest and invoices of the Jason's cargo, will amount to over \$5,000,000. The exhibits for the Fine Arts Palace alone will value at over \$3,000,000.

Some English Exhibits.

Among the unframed prints which are a part of the English exhibits for the Palace of Fine Arts are the "Crucifixion," "Return from Work," "Notre Dame," "Wind Mill," "London Bridge," "Feast of Lazarus," "Gate of St. Vincent," "Gate of the Farm," "Breakup of Hannibal," "Headless Christ," "Church of St. Chiarci del Carmine."

Among some of the other pictures by Joseph Pennell, are a number of interesting scenes of New York and scenes along the Panama Canal.

Other artists who have contributed are D. A. Wehrschmidt, Florence Sargent, C. Addams, Inez Addams, Mrs. Lea Merritt, C. Cuneo and John S. Sargent. Among the works exhibited by Sargent are a portrait of Henry James, sketch of Joseph Jefferson, a nude study, Rose Marie, valued at over \$5,000 each.

A CORREGGIO IN CHICAGO?

"For forty years a large oil has decorated the walls of the library in a house on West Adams Street, with no thought that it was of extraordinary value. The painting as interpreted by A. De Severinus, connoisseur and critic, is a genuine Correggio and is called 'The Genius of Music.' Its value is placed at from \$50,000 to \$100,000 and its owner is Dr. F. Ziegfeld, President of the Chicago Musical College.

"Theodore Schneider, a close friend of Dr. Ziegfeld, went to Europe on a pleasure trip many years ago. When in Florence, he found that an Italian Count who possessed one of the best galleries in Europe had just died and that all the valuable paintings were to be sold at auction. Mr. Schneider bought several. When he returned to Chicago he presented one to Dr. Ziegfeld.

"During one of his trips to Europe, Dr. Ziegfeld met a well-known Italian painter, Bianchi, on the steamer and afterward entertained him at his house in Chicago. When shown the painting, Dr. Ziegfeld's guest immediately pronounced it a Correggio. Subsequent similar comment led Dr. Ziegfeld to call on the late Scott Thurber for his opinion. Mr. Thurber at once felt interested and Dr. De Severinus was consulted.

WILLS STUART PORTRAITS.

Portraits of George and Martha Washington by Gilbert Stuart, are by the will of Mrs. Josephine C. Tainter of Morristown, bequeathed to her son, Frank S. Tainter, of Far Hills, N. J. They were purchased by Mrs. Tainter's father-in-law, who had bought them from the man who purchased them directly from the artist. The value of the paintings is not set forth in the will, but numerous high offers have been made for them.

THE NELSON ART MUSEUM.

A curious and possibly wise provision in the will of the late William Rockhill Nelson, which instructs his widow and daughter to form a great art collection to be placed in a building provided by the public, stipulates that only the work of artists that have been dead for at least thirty years shall be purchased. It is said that Mr. Nelson feared to subject his wife and daughter as trustees and those who will follow them to the influences that might be brought to induce them to buy pictures for other reasons than merit. The building is to be erected in or near Kansas City, and after the death of the original trustees is to pass to the control of a board.

MANSFIELD IN BRONZE.

At the annual Women's Reception at the Players Club on April 23rd, a bronze tablet of Richard Mansfield, by Herbert Adams recently completed and presented to the club, was exhibited for the first time. The tablet is placed on a wall of the library, and shows the actor in ordinary clothes.

SIR HUGH'S SARGENT PORTRAIT.

The time limit for some American to step up and "top" Sir Hugh Lane's remarkable offer which he claims to have made to John S. Sargent to name a sitter of whom the artist should paint a portrait for the English Red Cross Society and the Order of St. John of Jerusalem in England, so that these English charities could have a larger return than even Sir Hugh stands willing to pay, expired Apr. 23 last, and was extended for a few days on Sir Hugh's responsibility. As the ART NEWS goes to press again this week—the wished-for bid has not yet materialized.

The portrait is to be a full-length, if the sitter is a woman and a three-quarter length if a man, and the canvas is to be 36 x 28 in.

Mrs. George Widener of Phila. denies the story that she was backing Sir Hugh Lane in his offer of \$50,000.

Much curiosity is felt and expressed as to whom Sir Hugh Lane will select as the subject of the portrait for which, unless he can arrange some modification of terms, he will have to pay \$50,000 to the Red Cross.

ACADEMY ELECTS OFFICERS.

As was anticipated in the ART NEWS last week at the annual meeting of the National Academy of Design, held Wednesday last in the academy building, Amsterdam Ave, and 109 St., J. Alden Weir was elected president, Howard Russell Butler was elected vice-president, Harry W. Watrous was re-elected corresponding secretary, Charles C. Curran was re-elected recording secretary and Francis C. Jones treasurer. Frederick W. Kost and Robert I. Aitkin were elected new members of the council.

Four new academicians were elected after prolonged balloting, namely, W. Granville Smith, Louis Betts, of Chicago, Richard E. Miller and John C. Johansen.

Sixty-seven members of the Academy were present at the meeting.

The next meeting will be held next Dec., but associates will not be elected until next April.

ARTISTS FOR HALL OF FAME.

Thirty-four places in the Hall of Fame are to be filled by the electors this year, and Dr. McCracken, President of the N. Y. University Senate, and thus Chairman of the Committee on election, has issued a statement to the effect that the twenty vacancies among the electors, caused by death, have been filled. Among the list of the new electors, which includes College Presidents, Authors and Editors and High Public Officials and Men of Affairs—no name of an American artist appears.

In the preliminary list of the 23 men and 11 eminent women deceased, to be voted for places appear the names of the following artists: Frederick E. Church, John S. Copley, Thomas Crawford, William Morris Hunt, Hiram Powers and Joseph Jefferson. Election requires a two-third vote and of the above names that of Copley received only 33 votes in 1900, 25 in 1905 and 28 in 1910, that of Crawford, in the three voting years above given, 9, 5 and 1 respectively, that of Hunt, 13, 9 and 4, and that of Powers, 36, 15 and 7. The others named this year received no votes at all in the three voting years. The final election will be held between July 1—Oct. 1, next.

TO SAVE BRITISH ART.

A Special Cable to the "Sun" from London, says: "The committee appointed in 1911 to inquire into the retention in the British Isles of important pictures has issued a report showing the seriousness of the drain of famous works of art from Great Britain in the last few years, especially to the Kaiser Friedrich Museum and the National Museum, Berlin, and to private collections in New York and other American cities.

The report tabulates fifty-two Rembrandts, two Rubens, twenty-seven Van Dycks, ten Holbeins, twenty-nine Gainsboroughs and thirteen Turners which have gone in recent years.

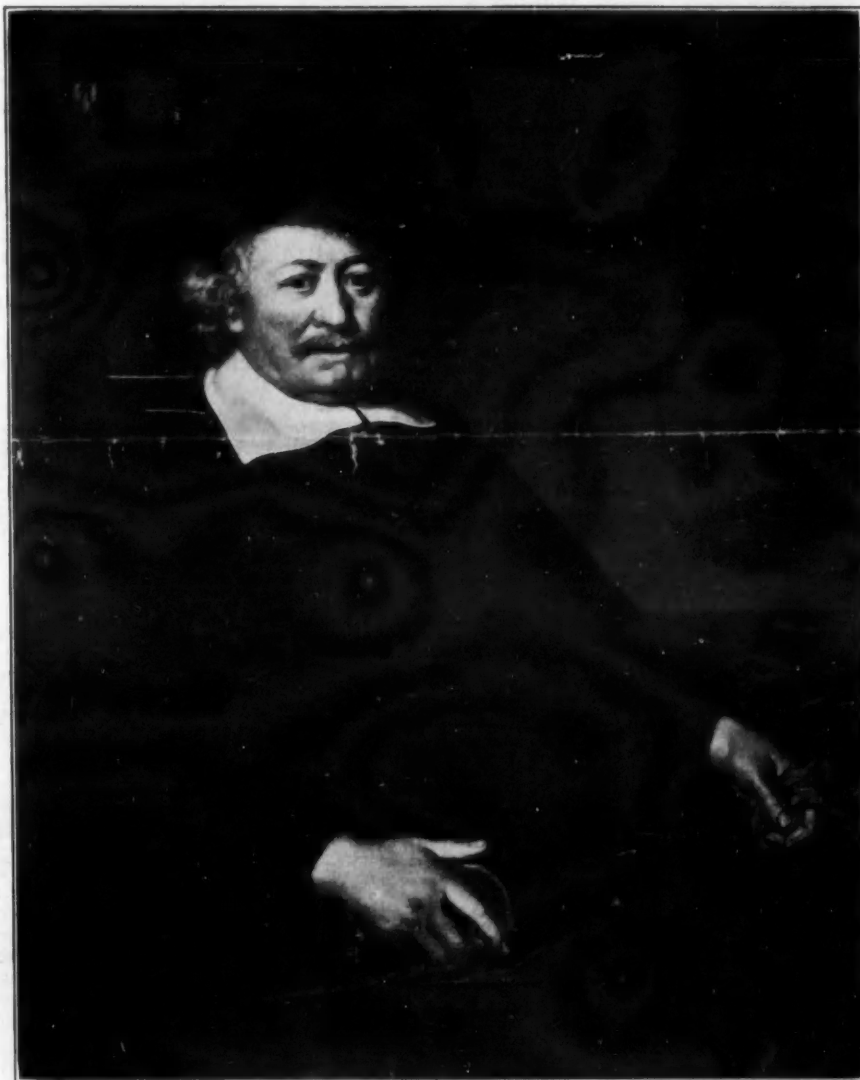
The committee advises against restrictive legislation like that adopted by Italy and against an export duty on art works or a duty on sales, but recommends that the present annual Government grant of £5,000 (\$25,000) for art purchases be increased to £25,000 (\$125,000), and also that extraordinary grants be allowed in special cases. Failing this provision, the committee favors taxing the proceeds of auction sales of art works, and also favors adding death duties on art works to the purchasing funds.

"Other recommendations made by the committee include the organization of a society of wealthy friends of art who are willing to contribute to national purchases." fessor."

FUNK'S PORTRAITS HELD UP.

Wilhelm Funk, will appeal to the State Department to trace portraits, which he claims are worth \$75,000, shipped from Berlin, Sept. 20, last, by the steamship Ogechee. Most of the dozen or more portraits were loaned him for exhibition by the subjects. The only indication of their whereabouts Funk got from a letter from the American Shipping Company to the effect that the Ogechee was captured by a British war vessel and her cargo confiscated.

Among the missing portraits are those of Mrs. John W. McKinnon, Miss Helen Rich, Mrs. Newell Tilton, Miss Jeanne Towler and Mrs. Stewart Walker, of New York.



PORTRAIT OF A MAN.
Ferdinand Bol

At the John Levy Gallery

A FINE BOL PORTRAIT.

At the gallery of John Levy, 14 East Forty-sixth St., a portrait of most dignified character, is the seated presentment of a middle-aged Dutch Burgher, wearing a broad-brimmed hat and looking not unlike Rembrandt himself in middle life. This is the estimable product of Rembrandt's most gifted pupil, Ferdinand Bol, a picture perfect in workmanship (and in perfect preservation), rich in color and agreeably composed. The simple black of the costume, and the very warm grey of the background, are beautifully complemented by the touch of figured red in the table-cover. The hands alone give evidence of mastery. They are beautifully drawn, truthfully colored and take their place in the pattern very naturally. The Bol "continuity" of modeling which distinguishes his work from the suppler art of Rembrandt is nicely evidenced in the painting of this fine head. Mr. Levy is to be congratulated. This is a superb picture in every respect.

EXP'N AWARD JURY.

The American Jury of Awards on Art for the Panama-Pacific Exposition is composed of L. H. Meakin, F. Duveneck, W. M. Chase, F. DuMond, J. A. Weir and A. A. Weyman of N. Y., Charles Grafly, Edward W. Redfield and G. W. Dawson of Philadelphia; Philip L. Hale, W. M. Paxton and E. C. Tarbell of Boston, R. Clarkson of Chicago, J. W. Beatty, C. J. Taylor and T. W. Stevens of Pittsburgh, C. P. Minnigerode and P. W. Bartlett of Washington, D. C., and E. H. Wuerpel of St. Louis. The members will elect their own chairman.

KARL BITTER WILL.

The will of Karl Bitter, the sculptor, who was killed in an automobile accident, and left an estate of more than \$20,000, places the entire property, real and personal, in trust for his widow, Mrs. Mary A. Bitter, during her lifetime. At her death, the children, Frances, Marietta, and John inherit in equal shares. The executors are George H. Emerson and Roger Williams.

EXHIBITIONS NOW ON

OLD MASTERS AND OTHERS.
(By the Second Viewer.)

The perplexed prophets of the auction-room, comparing notes over the erratic figures of the Blakeslee sale are compelled to comment sadly upon the sagacity of buyers which permitted Sir Thomas Lawrence (the Kemble full-length) even if too large for any but a Museum gallery, to go all but begging, while a frigid pseudo-classic Alma-Tadema mounted to a respectable figure.

Alas poor Blakeslee! What a diverting carnival of somersaulting values stands in the record by thy name. While the sale proved insignificant to the specialist in purely American art (the example of Copley being decidedly unimportant and much repainted, and the two of Benjamin West only as important as anything by that painter could be), it should be remembered that it was Mr. Blakeslee who inaugurated, with the disposal of the "Mrs. Montague" and "Mary Warner" portraits to Mrs. E. H. Harriman, the remarkable succession of Copley sales by New York dealers, of which the most notable were the Lewis and Simmons' "Dr. Taylor," the Ackermann "Lord Cornwallis," the Louis IV Co.'s "Pelham," and now the disposal by Henry Reinhardt of "the portrait of Mr. Vawdrey," to the Chicago "Friends of American Art."

Without irony, one may say that, despite the heavy list of ancient "carried" by the Blakeslee affair, not by any means were all the old masters in town gathered at the memorable sessions of the Plaza ballroom.

A Richard Wilson Portrait.

Richard Wilson is best known as a British landscapist of perhaps, the highest rank before Turner and Constable. But Wilson, like Constable, painted portraits also, and one of these, now on view at the Scott and Fowles Gallery, is a presentment of the celebrated Georgian jurist, "Billy" Murray, Earl of Mansfield. Mansfield was nobly painted by Sir Joshua and twice by Copley (full-length Nat. Portrait Gall, and in the "Death of Chatham"), so that the Wilson must necessarily challenge comparison. It is quite evident that "red-nosed Dick" as Thornbury dubbed Wilson, could paint a very fine head.

"Old Crome" at Ehrich's.

A British landscapist, who carried the tradition of Richard Wilson, is one of the masters represented in the group now on view at the Ehrich Gallery. Old John Crome's upright cattle-piece, with an old mill crowning a hilltop is one of those modern looking old landscapes that never grows ancient.

Masters and Novices—A Contrast.

These old masters, but a few of the many whose works are to be found at the dealers galleries, are the best sort of tonic after seeing the masses of crude stuff displayed by modern strugglers. One sympathizes with the "struggler" who has something in view, and one delights at hailing genuine new talent, but the rubbish put forth at present in the gallery of the McDowell Club, is good evidence that too many aspirants for fame are engaged in picture-making, and finding encouragement. New York has been experiencing a perfect in-

undation of "drawings," the greater number of which are so abusive of the simple black and white medium as to confirm the collector, in his general abhorrence of the mode. A vigorous artistic censorship is much needed to clarify this confused branch of native production. James Britton.

"War" by Young Sculptors.

With a fine frenzy, young sculptors, encouraged by the prizes offered in the competition opened recently by the Society of Friends of Young Artists, have attacked the subject of "War" suggested by Daniel C. French, and the result is to be seen in the art-strewn battlefield, which the Reinhardt Galleries at 565 Fifth Ave. will be until May 8 inclusive.

The result of the competition is stimulating but to the visitor somewhat appalling. Think of 150 plastic sermons on the "Horrors of War" sanguinary, gaunt and grim, inspiring, appealing, pathetic and even, perhaps, at times, slightly humorous. Indeed, a saturnalia of the horrible.

The first prize of \$200 offered by Mrs. Helen Foster Barnett was awarded by the jury to Louis Ulrich who has a monumental work, almost the only work glorifying the subject, a spirited charge of foot and horse about to run down on the field a mother and babe. At the corners of the base are emblematic figures.

The second prize of \$150, contributed by the Society went to Antonio de Francis, who has a quite remarkable classic male figure.

The third prize of \$100 offered by J. Sanford Saltus went to the impressive and Meunier-like group of James Novelli.

Those who won the ten extra \$25 prizes offered by Mrs. Harry Payne Whitney are Anna M. Wright, C. Jennenein, Grace Hoerger, Emilio Cyapek, J. Berdy, G. Nys, Paul Bayerman, Pietro Manfredi, Kathryn Deming and Arthur Lorenzani.

The jury included Mrs. Harry Payne Whitney, J. W. Alexander, Thomas Hastings, Edwin H. Blashfield, F. Luis Mora, James E. Fraser, Jonas Lie and Prince Paul Troubetzkoy. The committee of arrangement consisted of Mrs. Julian Mayer, Miss Anna V. Hyatt, Frank Purdy and W. de B. Nelson.

Anna M. Wright has a spirited work which would have taken the third prize had the author not been an American. Among others represented by striking contributions are B. J. Nys, Miss J. von Wildenrath, Arthur Lorenzani, Telemaque Paladini, Thomas Badner, C. Lang, William Goldman, B. C. Jennenein, Ivan Bulimbasci and Emilio Cyapek.

Works by F. W. Kost.

A painter of quality is Frederick W. Kost, as is evidenced by his exhibition of fifty works now on at the Milch Galleries, 939 Madison Ave., through May 8. Rarely are the works of this artist seen in public exhibitions and this is his first "one-man" show. Variety of subject lends added charm to a dignified and interesting display, in which realism is combined with poetry. Evidently influenced by his study of the Barbizon Masters he has nevertheless evolved an individual viewpoint and a personal technique. An able marine is "The Beach," lovely in color and feeling, "Mill in Pennsylvania," is also rich in color and interesting in design, "A Sand Boat" must be noticed for its fine sky and "The Creek at Elizabeth" has a tender sunset, worthy of Harpignies.

"Old Mill on the South Shore," is a restful poetic work, "On the Morris Canal" is another noteworthy canvas, "Evening, Brook Haven," low-toned and tender, attracts and holds. It is difficult to detail all of the works in a show so uniformly good, but "A Maine Hillside," "On Buzzard's Bay," "The Hay Boat" and "Fisherman's Hut," should not be missed. There is also a group of small pictures which have all the quality of the larger works and might be studied with interest.

Orient Lace from Belgium.

At the National Society of Craftsman's Exhibition in the National Arts Building, 119 East 19 St., is a collection of examples of "Orient lace" recently brought here by Sister Mary Ignatius O'Kavanagh, an Irish nun who spent many years in Louvain. Her object is to obtain orders for the lace makers of that city now in distress on account of the war. The lace is a revival of the old "Punto Tagliato," of which Sister O'Kavanagh is an authority, as she has made its development a life study. Some of the older examples in the museum at Bruges have taken many years to complete, but Sister O'Kavanagh has revived the style with a looser groundwork which eliminates much of the old time labor.

More of the Latest.

The experiments in decorative alchemy that Arthur B. Davies is making, have a strange resemblance to colored geometrical designs done in a technical manner. Of this

style are the four contributions, the artist makes to the second modern American art show, which Mr. Montross is making this season to May 22 at his galleries, 550 Fifth Ave.

There is by Mr. Davies first a large decoration, "The Dawning," with suggestions of charming female figures gracefully posed, endeavoring to reform from badly separated primal planes. In "Mid-Forest," there is a group of four particolored and similar nudes. Various panteclonic gentlemen are climbing about in the watercolor called "Intrenchment," while the women in "Choric Leaves," are waving around in chromatic unison.

George Hart is quite "immense" with his wooden devil men and his accordion-bodied bowler in the "Bowling Night." He has besides most artistic and often very attractive Samoan, Tahitian and Morean watercolors. Walt Kuhn presents a grotesque circus scene called "Amusement," a huge figure decoration chiefly remarkable for its size, some coarsely effective nudes and clever ballet poses.

William J. Glackens goes Renoir one better with his green skinned "Woman with Tulips" and "Portrait," while Maurice B. Prendergast strikes the usual color pigment note in "Decoration—Summer." Elmer L. McRae has two rather formless decorations, "Poppies" and "Lilies."

Henry Fitch Taylor turns his kaleidoscope again to produce the color shapes of "The Blue Tap Room" and "Design for Mosaic Panel." Maurice Sterne shows undoubted talent in his "Sacred Dance of the Elements" and other works. Also represented are Morgan Russell, Charles R. Sheeler, Jr., and Charles H. Walther, the last of whom is quite artistic.

New Works at Macbeth's.

The exhibition of landscapes at the Macbeth Galleries, 450 Fifth Ave., which was depleted to allow of some examples being sent to Chicago, has had the gaps filled with new canvases several of which are figure works. By Charles Gilchrist there is a striking effect of lamplight on a young girl reading, which, were the execution more finished, would recall the work of some of the early Dutch genre painters who attacked similar problems. Ivan C. Olinsky signs a capital figure of a woman sewing, by a blue vase placed near a window, with the shade drawn and the light infiltrating. By Benjamin D. Koopman there is a picture of a fortunetelling scene in a mystic land and by George B. Luks a sparkling dock view. A vigorous small portrait is by Cecilia Beaux. W. H. Hawthorne has a charming head and shoulders of a porcelain girl with a red flower and Elliott Dangerfield a striking ploughing scene. Robert Henri signs a brilliant head of a laughing girl.

Women Painters at Knoedler's.

A collection of fifteen portraits by Cecilia Beaux is on view at the Knoedler Galleries, 550 Fifth Ave., through May 8. Prominence has been given the well-known portrait of Mrs. Theo. Roosevelt and daughter. "Portrait of H. S. D. Jr." is a strong example, and "Harriet" is an interesting delineation of character. The clou of the display, however is "Ernesta" (Miss Ernesta Drinker, the artist's niece, the present canvas representing her at about 18) whom she has painted frequently since childhood. This last version of "Ernesta" is vital and broadly and directly painted. The color scheme is white which the artist always handles ably. Other portraits are those of Mrs. Fred Barton, Mrs. Benjamin Vaughn, Mrs. H. P. King and Dr. W. H. Howell, which last she has presented with great dignity.

At these galleries there is also an exhibition of "Famous Gardens in Scotland and Ireland," by Mary Helen Carlisle of London, who held a financially successful display of English gardens in these same galleries last winter, and which was then noticed in the ART NEWS.

Rich Treasures of the Church.

There are now on exhibition and private sale at the American Art Galleries, to remain until May 1, a remarkably beautiful as well as very valuable collection, of church treasures belonging to the Dominican order of the Catholic Church in the Province of Cuba. The proceeds of the sale are to be devoted to the erection of a seminary for the training of priests to serve as missionaries in Latin-American countries.

There are 46 objects in the collection, which is in charge of Father Santos Quiros, Provincial Vicar of the Order. So unusual is the richness and variety of the display, that it is to be hoped that a public subscription will finally place it in Saint Patrick's cathedral, where it really belongs, or in the Metropolitan Museum, where it would form the chief group of a display of ecclesiastical art.

A large gold and jeweled crown, originally used to adorn the statue of the Holy

Virgin of the Rosary, in the Convent of Santa Cruz in Granada, is a remarkable example of Spanish goldsmith's skill and was made by José de la Torre in 1782. A smaller crown to match was originally placed on the Infant Christ in the same convent. The maker is the same as that of the larger crown and an inscription states that both were made to the order of Captain Don Juan de la Tena.

A splendid necklace of gold, embellished with pearls and diamonds, and a pendant of the arms of Austria, was originally worn by Charles V and presented by him to Cardinal Quinones. Later it was part of the treasure of the Convent of San Pablo, Cordova. A large gold and jeweled pendant, with a joint monogram of Jesus and Mary, was presented in the XVI century to the Church of San Pablo in Cordova by the Duke of Alva. There is a large and superb mantle, which once was worn by the statue of the Holy Virgin of the Rosary, as well as smaller robes and vestments, and a number of rich jewels, including a fine gold and diamond necklace and several jeweled rosaries.

LONDON RED CROSS SALE.

The sale at Christie's in London on April 23rd for the benefit of the Red Cross and the Hospital of the Order of St. John of Jerusalem, in England, an original cartoon in Punch by Townsend, entitled, "For the Wounded," sold to the Hon. Arthur Stanley, chairman of the Red Cross Society, for \$1,680. The buyer then presented the drawing, in the name of the society, to Christie's in acknowledgement of the help they had given to the cause. A "Holy Family" set down to Titian sold for \$1,150, and W. J. Shayer's "In Full Cry," for \$360. The total for the day was \$11,610.

The sale was concluded Tuesday with receipts exceeding \$190,000.

REJECTED PAINTINGS EXHIBITION.

Louis M. Eilshemius, who calls himself "Supreme Protean Marvel of the Ages, the peer of all who create painting, literature and music," and who quotes in a circular, which he recently issued regarding one of the paintings reproduced in said circular, from the N. Y. "Herald," as follows:

"One of the gems—the distance is marvelously rendered—has been holding an exhibition of 10 rejected paintings, with also 1,000 drawings, at his Sherwood Studio. Mr. Eilshemius sends with his circular the reproductions of three copyrighted landscapes, one with figures, two of which were rejected at the Academy in 1895 and 1904, and one at the Buffalo Exhibition in 1893, and which he values, respectively, the two former at \$4,000 and the last at \$10,000. He says in his circular:

"It is customary for the Academy to reject any paintings that have better qualities than those of the members. The dealers will not show any work that would outdo the works of their special friends. The critics, with the exception of two, will not inspect any work that would eclipse the works of their special friends, the dealers."

The Drawings comprise nudes, sketches of scenery in most parts of the world, studies of types and interesting subjects.

M. W.

GOOD BERLIN ART PRICES.

Among the works sold at Lepke's Auction House, Berlin, Mar. 23 last, were: Lenbach, Portrait of Countess Moltke, \$575; Arthur Kampf, Ladies Gossiping, \$275; R. Linderum, Parsonage Library, \$500; R. Linderum, Monastery Library, \$1,125; Defregger, The Love Letter, \$625; H. v. Eckenbrecher, Gefranger Fjord, \$370; Fr. Voltz, two horses, \$200, and Fr. Scarbina, Disputes, \$270.

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51 WALL STREET, NEW YORK

Lithographs in Brooklyn.

The opening of the Print Gallery, in the Brooklyn Museum, with a reception, took place on Monday afternoon last the feature being a "first view" of the admirable collection of Whistler lithographs, formed by the late Richard Canfield and presented to the institution by the Rembrandt Club of Brooklyn. There are 50 prints in the collection out of the 166 recorded in the Kennedy catalog, and in their gathering Mr. Canfield had the aid of his friend, the artist, who marked nearly all the prints with an additional butterfly as a sign of his approval of their quality. In the collection figure the Thames lithotint, "Early Morning," the chalk points, "Battersea Bridge," "Chelsea Shops," etc., the examples where the stamp came into play, such as "Nude Model Reading," "Draped Figure Seated," and "Luxembourg Gardens," "La Robe Rouge," the "Passage du Dragon," "St. Anne's, Soho," "St. Giles in the Fields," "Little London" and the Thames embankment series.

Sanguines by Miss Wood.

A score of drawings in sanguine, black chalks, pastel and dry points, display the genuine talent and taste of Virginia Hargraves Wood and are on view at Miss Swift's galleries, 11 E. 55th St., to May 8. The artist is a capital draughtswoman and with much charm of line gets good likenesses.

Among the more notable works are the pastels of Mrs. Snowden Marshall and the young woman who is "Crystal Gazing," and the drawings of Mrs. Sydney Breeze, Miss Elizabeth Henry, Master Gerard Glenn, Mr. and Mrs. Markham Marshall, Mrs. Freeman, formerly Miss Dickey, Miss Marjorie Thaw, little Misses Alix Devereaux and Isabelle Henry, and little Virginia Meyers, the dancer.

Children's Drawings at Photo-Secession.

Artlessly artistic children's drawings have an intimate charm which has something wistful and pathetic, but children's drawing made to order, so to speak, with instructors leading them gently, to be sure, in the very latest highways and byways of art, lose much of their charm. In the circular of the exhibition now on at the Photo-Secession Gallery, 291 Fifth avenue, the teachers, Dr. Joseph Cohen and Miss Eda L. Puckhaber, say: "These drawings were made, after school hours, and when their time was their own, by children of one of the city's public elementary schools. The drawings are not spontaneous productions. They have been influenced by the suggestions of teachers and fellow pupils," but of active direction there was none. The drawings, all in colored pastels or oil, are by boys between eight and fourteen. They are curiously like the drawings of savages, notably those of the North American Indians, which cannot be said to be unnatural, considering the similarity of most healthy boys to the wild Indians they so much admire.

New Fabric Art by Manley.

The new Yale Club building at 48 St. and Vanderbilt Ave., is to have unique mural paintings by Thomas R. Manley. The two panels now being completed are conceived in Mr. Manley's best vein of "fantastic realism." The upright landscapes for the Club are treated in the same manner employed by Mr. Manley in a decoration for the John D. Rockefeller house. The painting is in thin oil on unsized linen producing an effect at once rich and unglorified, much like tapestry. It is not, however, merely because of the unique method that Mr. Manley's "fabric decorations," are remarkable, but because of the high artistic quality of his work evidenced in whatever medium he chooses.

SUMMER ART SCHOOLS.

The announcements of the summer art schools are now arriving by every mail. Arthur Friedlander will have his school at Martha's Vineyard, as usual, the "Blue Dome Frat," founded by Dewing Woodward, will be established, as usual, in the small village of "Shady" in the Catskills. Charles W. Hawthorne will hold his school on Cape Cod, Mr. Woodbury, his summer school at Odenquit and the Darby School of Painting will open its 16th year on June 7 at Fort Washington, Pa.

The rates of tuition, board, etc., at all these schools can be had on application to the ART NEWS.

Craftsman Offer to Creditors.

The Craftsman, Incorporated, which Co. publishes the Craftsman Magazine, has made an offer of settlement to its creditors. It is prepared to pay them 33 1-3 per cent. of their claims, and this proposal has been recommended by the Creditors' Committee. Judge Learned Hand has granted the company an extension of time until May 26 in which it must plead to the petition of involuntary bankruptcy.

BROOKLYN MUSEUM PURCHASES.

The Brooklyn Museum has bought six oils from the contemporary exhibition of American art which closes there tomorrow. They are William J. Baer's "Portrait," T. W. Dewing's "Lady in Gold," Albert L. Groll's "Washoe Valley, Nevada," reproduced on this page, Childe Hassam's view of "Central Park" and Edward H. Potthast's "On the Beach" and "Bathers."

School Art League Meeting.

Mrs. H. O. Havemeyer was one of the speakers at the conference which followed the spring meeting of the Board of Managers of the School Art League at the MacDowell Club on Monday evening last. Dr. Edward Robinson told of the educational work of the Metropolitan Museum and Dr. Gustave Straubenmuller spoke on behalf of the Public Schools.

Miss Helen Greenleaf, the League's docent—"teacher, guide and friend"—related the story of her work in carrying a love of beauty directly to the children by talking to them in school and meeting them at the Metropolitan and Brooklyn Institute Museums. In this way she has reached 26,837 children in Manhattan and 15,335 in Brooklyn, a total of 42,172 thus far this season.

Dr. James P. Haney described, with drawings made before the audiences, the stories told to large groups of children at the Museums. There were 39 of these meetings with audiences totaling 10,397.

A valuable part of the League's work is the maintenance of industrial art scholarships which consist of a year's professional

ANNUAL ACADEMY DINNER.

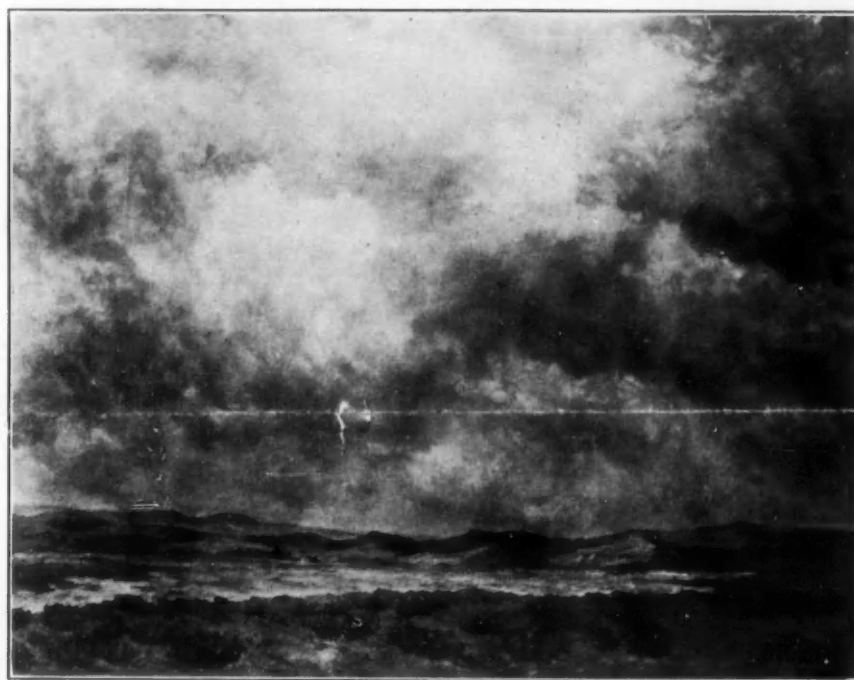
The National Academy of Design, held for the first time its annual dinner this season, outside the Academy's home at Amsterdam Ave. and 110 St., or the Fine Arts Building, and its members assembled at Delmonico's on Tuesday evening last. The retiring President, John W. Alexander presided, and three speeches were made respectively by Edwin H. Blashfield, Herbert Adams and Cass Gilbert. Mr. Blashfield discussed art affairs in general. Mr. Adams eulogized Alexander, and Mr. Gilbert dwelt upon the subject of art students and their work.

Among the well-known artists, sculptors and architects who attended the dinner were H. Adams, R. I. Aitken, C. Beach, Cecilia Beaux, J. C. Beckwith, E. H. Blashfield, G. H. Bogert, S. H. Borglum, H. R. Butler, E. Carlsen, W. M. Chase, W. A. Coffin, E. I. Couse, K. Cox, B. Crane, E. Daingerfield, J. E. Fraser, A. L. Groll, C. Hassam, A. Lukeman, H. A. MacNeil, J. F. Murphy, H. W. Ranger, C. Tiffany, D. Volk, J. A. Weir, H. W. Watrous and J. Lie.

There was some informal discussion at the dinner of the recent suggestion that the Academy's winter exhibition should hereafter be devoted only to display of the work of members, that no prizes should be offered or awarded at the display, and that all the prizes, including those under the provisions of the Altman will, which will become operative this year, shall be reserved for the spring exhibition.

MORE SCULPTURE PRIZES.

Mrs. Harry Payne Whitney, in order to still further encourage those who have in



WASHOE VALLEY, NEVADA

Albert L. Groll

Bought by the Brooklyn Museum

training for talented high school graduates. Under the auspices of the Chairman of this Committee, Mrs. Laurent Oppenheim, designs by the thirty odd scholarship winners were shown at the meeting and some of the Washington Irving High School students were at work with pen and brush, showing just "how it is done." Many of these young women are working in the trades earning from \$10 to \$30 a week.

John W. Alexander, president of the League presided. The secretary, Miss Florence N. Levy, presented a full report of the League's activities including the new High School medal being designed by Mr. John Flanagan. The report of the treasurer, Mr. Otto Kahn, showed that the cost of reaching over 60,000 young people was only \$2,558. This is possible because most of the work is done "for the good of the cause." The income is derived from membership dues and special contributions.

A PORTRAIT OF THE GOVERNOR.

A three-quarter length seated figure of Governor Whitman by Lillian Thomas Schmidt is on exhibition at the Reinhardt Galleries, 565 Fifth Ave. Miss Schmidt has painted the portraits of the governors of several States and did one of President McKinley shortly before his assassination.

such large numbers entered the Friends of Young Artists Sculpture Competition, the theme of which is "War," has given ten prizes of \$25 in addition to the principal ones already announced. The chief of these, \$200, was given by Mrs. Helen Foster Barnett. The second prize is \$150 and the third, \$100. To still further encourage young students, Mrs. Whitney has arranged for a competition among painters to be held next month. The theme will be given out on May 17th, and twenty days will be allowed for completion of the works. The first prize is offered by Mr. E. M. Gattle, President of the Society of Friends of Young Artists.

A Bronze for Mr. Sherry.

The Junior War Relief Society, of which Mrs. Walter I. Lambert is president, presented to Mr. Louis Sherry on Tuesday, "The Healing Touch," a bronze by Cartaino Scarpitta. This is in appreciation of the help given the society by allowing them the use of a ballroom for their weekly meetings.

Detroit Buys a Benson.

The D. A. C. directors have purchased for \$5,000 the landscape, "On Lookout Hill," by Frank W. Benson, which is among the pictures on exhibition in the Art Museum.

The Gorham Foundries

give to the casting of life size, colossal, and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

Particular attention is being given to the patining of statues.

The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

THE GORHAM CO.FIFTH AVENUE and 36th STREET
NEW YORK**OBITUARY.****René de Saint Marceaux.**

The death occurred in Paris on April 23 of the famous French sculptor, Charles René de Paul de Saint Marceaux, who was elected to the Academy of Fine Arts in 1905 to succeed Paul Dubois. Born at Rheims M. de Saint Marceaux, after literary and commercial study at Paris and Frankfurt, entered the studio of Joffroy. He made his debut at the Salon in 1868 with a marble statue "The Youth of Dante" now in the Luxembourg. In 1872, his Statue of L'Abbe Miroy shot at Rheims by the Prussians, was for political reasons excluded from the Salon, but brought a recompense. It was later erected near the grave of the patriot. In 1879 appeared at the Salon the famous marble "Genius Guarding the Secret of the Tomb," from the monument to Gen. Lamoticiere. This figure is now in the Luxembourg. In 1880 followed busts of M. M. Meissonier and Jadin. The "Arab Dancer" came in 1886 and "Mousse de Champagne" in 1887. "Wakein," the Javanese, a bust in terracotta and a painted stone statuette were shown in 1890. The sculptor was awarded a second class medal in 1872 and a first class one and the medal of honor for sculpture in 1879. At the Universal Exposition in 1889 he won a gold medal. First decorated with the Legion of Honor in 1880 he was promoted to the grade of officer in 1889.

Albion Harris Bicknell.

Albion Harris Bicknell, died at his residence in Malden, Mass., April 23 last, aged 78. He was born in Turner, Me., in 1837, went to Boston in 1855 to study at the Lowell Institute and the Athenaeum and in 1860 to Paris where he studied two years under Thomas Couture, with Boughton, Ridgway Knight, Thomas Robinson, Foxcroft Cole and Sisley. Returning to Boston he became an intimate of William M. Hunt, Joseph Ames, Foxcroft Cole, Elihu Vedder, and Thomas Robinson, was a charter member of the Allston Club, and with Robinson and Hunt was instrumental in the purchase of the great Courbet "The Quarry," now in the Henry Sayles collection. Since 1878 Mr. Bicknell had lived in Malden, where in a handsome studio he painted his best canvases.

Bicknell was a versatile artist, painting such historical pieces as the "Battle of Lexington," and "Lincoln at Gettysburg," both in the Malden Public Library, portraits, notably several of Lincoln, and of Mr. and Mrs. Frank Converse and son, landscapes and cattle pieces. He was also a painter of Venice. Handicapped many years by ill health he kept his always keen interest in the political and economic movements of the time.

Edward D. Boit.

Edward D. Boit, a watercolorist of much talent, who was an intimate friend of Sargent, died in Rome on Apr. 22, at the age of 74. He graduated from Harvard in 1863, being the class poet, and three years later was admitted to the bar, not long after his marriage to Miss Mary Louise Cushing. He afterwards built the house known as "The Rocks," at Newport. In 1870 Mr. Boit went to Europe with his family and began the study of painting. His first exhibit an oil was made at the Salon six years later. With Sargent, Mr. Boit held several joint watercolor exhibitions in this city and Boston. He leaves two sons and four daughters.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or
private sale of art works of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

ANNOUNCEMENT

The first of a series of records of
prices, buyers, etc., at all important art
and literary sales, in the United States,
that of the Brayton Ives prints, is now
ready at the "Art News" office No. 15
E. 40 St., where it can be had at 25
cents a copy. It will also be mailed on
order, postage prepaid, for the same
amount.

The second in the series of records
that of the Blakeslee and Duveen pic-
tures, will be ready next week—also at
25 cents. These record lists will be uni-
form in size, will be made a permanent
feature, and bound together at the close
of each art season under the title of
American Art and Literary Sale rec-
ords.

OUR SALE RECORDS.

We call the attention of all art lov-
ers and collectors, both in this country
and Europe, to the announcement else-
where of our projected series of pub-
lished records of sale prices and buy-
ers, etc. to be entitled "American Art
and Literary Sale Records" the first of
which—the Brayton Ives Print Sale,
is now ready, and which, compiled with
great care and from our exceptional
sources of information, will give art
lovers and collectors everywhere re-
liable and full information and records
that can be filed, of the same valuable
character as to art sales in the United
States as that supplied by the "Art
Prices Current" published in London—

and in fact more ample information
than that good publication offers, as
our records will include literary, as
well as art sales.

The kind and appreciative letter of
Mr. William Evarts Benjamin on the
subject of these projected sale records,
a sample of many others of similar
tenor, justifies, in our opinion, the de-
cision to publish these records, and to
make them an added feature of the Art
News. It should be remembered that
the dailies publish sale prices and the
names of a few buyers at important art
and literary sales, generally from
hastily written out auctioneers sheets,
read out by auctioneers assistants, not
familiar with artists and authors
names, at late night hours, or copied
from these sheets by often careless or
immature reporters, ignorant of art
history or names, and chiefly interested
in getting through their work at the
earliest moment, and who frequently
agree not to publish prices below a cer-
tain arbitrary figure, with this work
necessarily hastily printed at rush and
late night hours. It is also impossible
for these same reporters to know or ob-
tain, save when the auctioneers give out
the information, the names and identi-
ties of buyers, as a rule, while many
collectors who dislike the publicity of
the dailies, are not averse to being in-
cluded, and especially when they are
deservedly pleased with their acquisi-
tions at a sale, in the "Art News" list of
buyers.

For all these reasons completeness,
accuracy, reliability, good typography
and binding, and convenience of form
for filing, the "Art News" Sale Records
meet an assured demand by art and
book lovers and collectors.

BLAKESLEE SALE LESSONS.

Now that the long anticipated sale of
the 237 pictures, selected from the stock
of 600 or more canvases assembled by
the late Theron J. Blakeslee—and held
by order of the executors to obtain
monies with which to satisfy the de-
ceased dealers' creditors—is over and
past, some aspects of the affair, which
could not be discussed in our last issue,
in deference to a natural indisposition
on our part to in any way prejudice the
result to the detriment of the creditors,
and especially to Mrs. Blakeslee, can
now be, with propriety, so discussed.

When it is estimated that from the
total of the sale—some \$262,000, prob-
ably some \$50,000 or more will have to
be deducted for certain pictures—not-
ably one that was reported sold through
an agent for one of the highest figures
—consigned works, and presumably not
paid for—auctioneers commissions, ad-
vertising, catalog, printing cost and the
reported extremely high figures paid
the two "experts," Dr. Siren and Mr.
W. E. Roberts, brought over to "expert-
ize" and catalog the pictures—the gen-
eral opinion of the trade that the sale
would have been more successful in
some coming and hoped for better sea-
son, with improved business conditions,
would appear to be justified. It cer-
tainly cannot be said to have been suc-
cessful, from the creditors viewpoint,
at least.

But when the peculiar character of
Mr. Blakeslee's business is considered
and the wide variations in the quality of
his stock—the throwing on the market,
at a time when the art business world,
after months of almost paralysis, had
just begun to stir with a booming stock
market and returning confidence, of so
large a lot of good and bad works,
even when these factors are weighed,
would the sale, even if it had been post-
poned, as many think it more wisely
should have been, until the hoped for
better art season next winter, had any
appreciable better result?

We are rather inclined to believe that,
perhaps, under the circumstances, the
result was about as good as could have
been expected at any time. There were
just three factors which led us to hope
before the sale that it might be fairly
satisfactory at least to the creditors and
Mrs. Blakeslee, and these were as fol-
lows: A combination of dealers to hold
up prices on the better works, an agree-
ment among the small, but wealthy
band of Mr. Blakeslee's best patrons,
also personal friends, to buy some of the
pictures themselves and to influence
friends to buy them, the effect upon a
certain element of American art bar-
gain hunters, of the too bold and rash,
(in many instances), catalog attribu-
tions, and the influence of the supposed
authority of the foreign "experts'"
names in the catalog, Mr. Kirby's, as
always, widespread and clever "boom-
ing" advertising, and lastly, the just
ending depression, which has made pic-
tures almost unsaleable.

But none of these factors was in evi-
dence at the sale to any appreciable ex-
tent. The dealers who, as it was
a forced sale, had to pay cash, either
did not want to put it out, or didn't
care to purchase, save now and then on
order for customers; none of the old
Blakeslee patrons, save Mr. Edward
Holbrook unless they bought through
agents, was recorded in the list of pur-
chasers, and, of them, only a Corporal's
guard attended any of the three ses-
sions, and lastly, the bargain-hunters
were not out in force, although two
comparatively new picture buyers,
Messrs. Albert E. Smith of the Vita-
graph Co. and S. S. Carvalho, the
Hearst newspaper publisher, bought
freely, and Mr. Smith paid some of the
highest figures of the sale.

With these hoped-for factors removed,
the sale depended upon the creditors,
chiefly represented by Knoedler and
Co., acting for London firms, Messrs
Brandus and Mersch, acting for French
creditors, and a few discriminating col-
lectors, notably Mr. W. Evarts Ben-
jamin, Mr. Shields and others, who se-
cured some of the finer works at low
figures.

The auctioneer's announcement of
the cost prices to Mr. Blakeslee, in sev-
eral instances, also of the remarkably
high appraisement figures put upon
certain canvases by the house of Ag-
new of London—and the wide differ-
ence between these and the sale
figures puzzled collectors buying for
investment, while would-be buyers
were doubtless disturbed by the catalog,

which, especially in the matter of
what may best be called early English
and French commercial pictures, boldly
gave them great names, (they sold at an
average of \$250 to \$350 each) and then
in its introductory notes damned others
with faint praise or outright, as not
being what they purported to be. This
catalog upset and confused many
would-be buyers, to our knowledge.

It must be remembered that the cost
and appraisal prices which Mr. Kirby
announced were those of a period before
the war's outbreak, and when the art
world had every reason to expect a
most prosperous art season, but this
was not explained for the benefit of
would-be buyers who rubbed their
eyes with astonishment at bids of \$250
on works announced as having cost Mr.
Blakeslee thousands.

Mr. Blakeslee was really a wholesale
dealer. He bought a few fine pictures
at high prices for a certain clientele,
and hundreds of what, as said above,
may best be called early English, Flem-
ish, Italian, and sometimes French,
commercial pictures—old or modern
copies or imitations of the works or
style of noted masters. These, attri-
buted by the English and French sel-
lers, to great names, passed through
Mr. Blakeslee's hands without guaran-
tee, and at figures that unquestioned
works by these masters could not have
been bought for, and knowledge of this
feature of Mr. Blakeslee's business also
greatly affected the sale results.

CORRESPONDENCE

Views of a Discriminating Collector.

Editor AMERICAN ART NEWS,

Dear Sir:

For the enclosed dollar will you please
send me two copies of the Ives Print Sale
prices, and two copies of the Blakeslee Pic-
ture Sale prices to lay in my catalog as I
was a buyer at each of these sales.

Allow me to congratulate you on issuing
these prices in separate form. They supply
a real want and I trust you will keep up
the enterprise, because it will make your
journal the most effective of any art pub-
lication, that is among the buyers.

It seems to me at the present time, if one
is careful in selecting and verifying exam-
ples, that the prices are so low that every
purchase becomes an investment. Certainly
no more old genuine pictures can be added
to the world's supply, and in the future
when the markets are again established,
values will surely increase largely. We
student collectors feel that at times we
must secure bargains to reimburse us for
our time and trouble, but one must show
individuality in taste in order to get a rep-
resentative collection.

Yours very truly,

W. E. Benjamin.

New York, April 29, 1915.

Lawton Parker Likes the ART NEWS.

Editor AMERICAN ART NEWS,

Dear Sir:

I take pleasure in enclosing my check for
renewal subscription to the ART NEWS. I
am glad to see that you have given some
space, from time to time, regarding the
efforts some of the Chicago artists are
making to better the conditions regarding
our art exhibitions.

We are making an earnest effort out
here, to solve the jury problem, so that the
artists all over the country will feel that
they are to be given a square deal in our
annual exhibition. If we can do that in
Chicago, it will be the first place in the
country where our endowed museums will
give the artist a fair and representative
jury, elected by the artists concerned in
the judgment. Outside of the National
Academy of Design, we have at present no
fair jury system in the country.

Very truly yours,

Lawton Parker.

Chicago, April 27, 1915.

LONDON LETTER.

London, April 21, 1915.

It is said that considerable difficulty is experienced by the dealers in small curios and in the simpler types of old furniture in obtaining a sufficient supply of these wares for their customers, for the good separation allowances enjoyed by the families of those serving at the front has led to a decided disinclination among working people to part with their heirlooms. Whereas formerly their first instinct when face to face to adversity, was to part with the grandfather's clock or the grandmother's teapot, the steady income now enjoyed by them leads to the development of that desire to cling to family relics, inherent in rich and poor alike, but which nevertheless works disadvantageously at times for the curio-dealer. It is curious that fashions should prevail in this trade in exactly the same manner as in others. Just now the demand is all for antique work-boxes, and their sudden accession to favor is apparently due to the increased amount of needlework done by the average woman since the war's outbreak, both on account of the various charitable funds and for the sake of private economy. A certain dealer in antiques stated recently that he was able to dispose of as many fine Empire and in-laid Victorian workboxes as he could obtain; the difficulty lay in persuading their present owners to part with them.

An especially good exhibition is that of the Royal Society of Painters in Water-colors, who in their summer show, afford us a delightful blend of nature studies and war canvases which enables the visitor to enjoy the calm delights of pastoral and seascape without being obliged to confess to having been rendered altogether oblivious of the exigencies of the time. So irresistibly imaginative, so confirmedly joyous are the fantasies of Charles Sims, however, that when looking at his various imaginative drawings, one is drawn into another world where little else exists beyond an irresponsible gaiety, a childish exuberance, which effectually dispel all thoughts, not of the most radiant and alluring nature. It is a proof of this artist's quality that even in the midst of the most adverse conditions, his art does not strike a single jarring note but remains as captivating as in the more sympathetic period of peace. Mr. Sims is the "Peter Pan" of Paint, the boy who refuses to grow up and whose work in consequence remains for ever young.

In contrast are Norman Wilkinson's watercolors of battleships, awe-inspiring monsters that seem under his brush to acquire a living personality of their own, and to suggest as great an individuality as might the portrait of some inspiring figure among the staff, that commands them. But, quite apart from the dignity with which Mr. Wilkinson invests these studies, they are remarkable for the vigor with which he expresses the beauty inherent in what to the undiscerning eye would have appeared to be most unpromising material. As usual, controversy centres itself upon Mr. Sargent's exhibits, as it is impossible to deny their brilliancy and directness, even while conscious of the unprecedented audacity of presenting mere notes in paint as finished pictures.

Red Cross Sale at Christie's.

Christie's had a quite unfamiliar aspect during the recent Red Cross auction sale, for instead of the usual crowd of buyers to whom saleroom procedure is a matter of everyday occurrence, the rooms were thronged with a multitude of charitable enthusiasts who had to be initiated into the rites and whose cards had to be handed to the auctioneer before he could become aware of their identity. But in spite of this alteration in the usual state of affairs, the dealers were well represented having received commissions to buy for various private persons, a fact which made it impossible to estimate the prices which they themselves actually placed upon the different objects. In a number of cases donors gave instructions for their contributions to be bought back for them at any cost, while in others buyers offered prices, in proportion to their generosity rather than to their desire for the "lot," so that there is on the whole, remarkably little relation between intrinsic value and purchase money. Considerable interest has centered round the King's gift of a XVII Century sporting rifle of German make, which reached the sum of 350 gns., the same amount as that fetched by Sir George Donaldson's set of three Sevres porcelain vases and two covers. Mr. Leopold de Rothschild's gift of a Sevres Ecuille, cover and stand, sold for 150 gns., and the life-size bust of Whistler, executed by Sir Edgar Boehm and given by Princess Louise, fetched 75 gns. It is estimated that at the present rate, something like £50,000 will be the total of the receipts.

L. G. S.

LONDON ROYAL ACADEMY.

"The 147th exhibition of the Royal Academy, which opens today," says a cable to the "Tribune," "probably takes rank as one of the most interesting shows of recent years. Its landscapes and genre pictures are both well balanced and well represented, while there are a number of excellent portraits. The element of fantasy previously lacking is also to the fore. Modern influences are scarcely apparent, post-impressionism, futurism, and cubism being practically non-existent. The war plays not nearly so great a part as might have been expected. A number of pictures deal with side-phases of the conflict, but only a bare half dozen deal with actual fighting.

"From the individual viewpoint, John S. Sargent dominates the entire exhibition. He has two portraits, the one of Lord Curzon of Kedleston among his finest efforts. "A Mountain Graveyard" is a Tyrolean scene, but the gem of the six Sargent pictures is "A Tyrolean Interior."

In a London Hospital.

"The picture which will probably attract the most public attention is an enormous canvas by John Lavery, "The Wounded in a London Hospital," depicting a long blue ward crowded with wounded soldiers, some hopelessly sick, others convalescent, some sitting up and chatting. In the foreground is the figure of a young Highlander with a bared arm and shoulder having his wound redressed by a nurse.

"Other war pictures include "The Interior of Ypres Cathedral After the Bombardment," wherein the artist, Horace Van Ruith, powerfully shows a scene of hideous desolation. John Lavery has also an impressionistic study, "An Armored Car Squadron Starting for the Front"; Dorothy Hawkesley has a powerful picture, called "Germany's Battle Front," showing a line of Belgian women and children in all attitudes of dejection and misery, while the sufferings of the refugees are also depicted by Tom Mostyn in "Flight."

"The finest picture of actual fighting is W. B. Wollen's "Landreies, August 25, 1914," wherein English and Germans are seen in the bloodiest kind of hand-to-hand combat.

Stanhope Forbes Fine Canvas.

"One of the finest works in the exhibition is "The Steel-workers," by Stanhope Forbes; John Charlton gets life and movement in his study "French Artillery Crossing Flooded Aisne." The work existing the most human interest and pity is Hatherell's "Mass for Wounded Soldiers in an English Country House," while William Titcomb has a similar scene on the battlefield, "Conserve Corps Tuum et Animum Tuum."

"Gerald Moira exhibits a decorative work depicting seaside bathing, "A July Day," while Frank O. Salisbury's "Queen Philippa Pleading for the Lives of the Burghers of Calais" is a piece of vivid coloring and beautiful draperies.

"Among the landscapes, Joseph Farquarson's "When Snow the Pastures Sheets," George Clausen's "The Valley" and George Henry's "Spring Morning" will attract the most attention. W. L. Wyllie has several pictures dealing with naval engagements."

BOSTON.

At the Guild, where all men (and in time, women) are free and equal in the sight of the hanging committee, there are recent additions. A charming young woman in a delectable hued violet kimono makes one hunt for the signature—Mary Hazelton. In the same way, one ferrets out the handsome landscape of H. D. Murphy, "The New Moon," and as we look, Anna Coleman Ladd's suave marble, "Inconnue" hints at the enigma of the feminine. Mr. Woodbury still continues to be the talk of the Cognoscenti. He has hit the "still-lifers," as it were "between the eyes," but promises an inner vision more discerning than a normal vision ever was.

Beacon Hill beacons, Caliga at the City Club, and F. H. Richardson at the Twentieth Century. The former illuminates with portraits and interiors, the latter with more landscapes and portraits. Caliga displays his accustomed cleverness and his innate sense of composition. A group of pastels are a contrast to his other work. The portrait of the late W. R. Niles by Mr. Richardson, has attracted some attention. Landscapes of France, Algiers and Ipswich, some very interesting, make up the balance of the latter's show.

At a local gallery are a series of water-colors by Gertrude Beals Bourne, broad and rather brilliant and which vaguely suggest McKnight. Delicate pastels by Adelaide Wadsworth are also exhibited here and several careful portraits of Wallace Bryant. Other works are by M. B. Titcomb, Marion Boyd Allen, Majory Conant, J. N. Oliver and a "piece de resistance," by Alice Ruggles Sohler. Some small animated bronzes of A. Eberle are worthy of mention. Anna V. Hyatt's horses are full of individuality.

John Doe.

CHICAGO.

The Edwin H. Blashfield murals, for the home of Everett Morss of Boston, have attracted many visitors to the Art Institute.

The Swedish-American artists have opened their fourth annual exhibition at the Swedish Club. There are more than 200 pictures on the line, and a small assemblage of fine sculptures. Charles Hallberg is in evidence with several sumptuous marines; Hugo von Hofsten has six accomplished watercolors; Alfred Jansson contributes good examples of his work, among them "The Creek"; Ben Hallberg shows a marine, "Entrance to Gottenborg Harbor"; there are portraits by Ava de Lagercrantz of New York, and Edward W. Carlson provides a half-dozen fine miniatures; Arvid Nyholm shows eight portraits and some figure-pieces; one of the latter a lamplight picture; Reuter Dahl gives two examples, "Snow and City" and "Sunday in the Village"; Sanzen is represented by "A Mountain Lake" and "The Pale Moon"; Carl Linden by landscapes; Hugo Brunquist by a self-portrait; Emil Gellinar by landscapes, and C. von Schneider, by portraits.

The sculptures at this Swedish show are forceful in their execution. Most of the subjects are small. Frank Gustafson has several figure-pieces, one, the nude figure of a girl, with statuettes and busts; Alex E. Olson is exemplified by low-relief work; Alice Froman shows some "Gnomes" in relief, and also exhibits some busts and statuettes; Karl Skorg is to the force in a metal relief, a portrait. The exhibition committee includes, President Charles S. Peterson, B. O. Larson, Geo F. Anderson, N. H. Guldstrand, Robert Hvitheldt, Charles Green, G. B. Anderson, Ivar Holmstrom, John Sandall, Alex Karlsteen and Eric Warner.

The Friends of American Art purchased recently, from H. Reinhardt, a portrait of Thomas William Vawdrey, by John Singleton Copley, and a painting, a flower-piece, by Randall Davey of New York, for the permanent collection of American art, in the Institute.

The Artists' Guild is moving its Fine Art Shop from the sixth floor of the Fine Arts Building to the storeroom off the street, and there, on the main floor, the Guild will open galleries, and will also have galleries in the basement. The Guild has improved its financial condition and is going right ahead in business as well as in line exhibitions. The Guild includes arts-crafts. All members are Chicago artists, many residents now, and many others scattered in other cities and colonies.

The Palette and Chisel Club awarded the A. H. Ullrich medal to the portrait done by Joseph Kleitsch. The Club will open its "Abstract" painting show May 15.

The Commission for the Encouragement of Local Art has purchased two more paintings, "Chicago's First Postoffice, 1833," by Mrs. Sarah Westcott, and a California landscape, "Peaceful Valley," by Edgar Payne. These are destined to hang in Mayor William Hale Thompson's office.

Fritz von Franzius has presented some valuable jades to the Field Museum. This Chicago patron of art gave the canvas, "Water Fowl at Play," by Schramm Zittau, to the Art Institute; and the loan, still extended, of Von Stuck's "Salome" and "Saharet," books to the library, and a case of medallions to the permanent collection.

Joseph Pennell spent a few hours here last week, enroute to San Francisco. He dodged into Roullier's and chatted with a few friends—and then sped away to the West.

Frederick Webster has a few portraits and miniatures on show at Matzen's, and Mary Washburn has several sculptures as an auxiliary show with the Webster examples. The local galleries are continuing their shows of last week.

After nearly 16 years of waiting a new gallery is to be opened within a few months in the Art Institute. It will be known as the "Wirt Walker Gallery" and will be established and maintained by a fund provided for the purpose in Mr. Walker's will, filed in 1899.

It was Mr. Walker's request that his entire estate, with the exception of an annuity of \$15,000 for his widow, be used to form a corporation to establish and maintain a gallery in Lincoln Park.

The Lincoln Park commissioners ruled against the erection of any gallery in the park and the trustees then petitioned Judge Jesse Baldwin to permit them to transfer the fund to the directors of the Art Institute. Judge Baldwin has just ruled in favor of the plan.

H. Effa Webster.

KANSAS CITY.

Through the will of William Rockhill Nelson of Kansas City, his entire fortune, estimated at more than \$10,000,000, will ultimately be established as a trust fund in perpetuity, the income to be used for the "purchase of works and reproductions of works of the fine arts, such as paintings, engravings, sculpture, tapestries, and rare books," all to be kept here for public exhibition.

Mr. Nelson, editor and owner of the Kansas City "Star," died at his home here, April 13 last, and left his property in trust to his wife and daughter, who will have the income for their own use only during their lifetime. The principal of the estate can be decreased only with inheritance by children of Mr. Nelson's daughter, who is now married but has no children. Each child born will receive a million from the estate. All works of art to be purchased from the income of the trust fund will have to be by artists who have been dead 30 years at the time of purchase.

Mr. Nelson was deeply interested in Kansas City, in the development of which he had so large a part, and in anything that contributed to its progress as a cosmopolitan community, and to this may be attributed his selection of the field of art to receive the benefits of his wealth.

He had an interesting collection of paintings in his home, which include examples of Besnard, Monet, Pissaro, Dabigny, Rosa Bonheur, Corot, Degas, Hobbema, Ruysdael, Jan Steen, Cuyp, Teniers, the Younger, Nicholas Maes, Peter Lely, Reynolds, Lawrence, Beechey, Gainsborough, Hoppner, Constable, Benjamin West, Inness and William M. Chase. These are left outright to the widow.

Mr. Nelson further testified to his interest in art when he presented to Kansas City, a large and varied collection of copies of great paintings. This is called the Western Gallery of Art and is in a place of public exhibition. The collection contains 500 carbon photographs of paintings, 30 copies of sculptures and 63 copies of paintings. These are almost identical with the originals in size, as well as in the design of the frames, and were bought from the Pisani Gallery in Florence and in Holland. Mr. A. Marinus Broekman of Amsterdam was commissioned by Mr. Nelson to paint copies of Rembrandt's "Night Watch," three portraits by Hals, and of a Ribera "Entombment." Other copies sent to the Phila. Centennial Exposition to represent the Dutch Government were bought by Mr. Nelson, following their examination and approval by Mr. Bernhard Berenson. They include the Hals' "Reunion of the Officers of St. Andrew," Paul Potter's "Young Bull" and Van der Helst's "Banquet of the Civic Guard."

Some of the painters represented in this finest collection of authentic copies in America, are Bellini (a copy of his "Madonna Enthroned" is more than a century old), Velasquez (two copies by William M. Chase), Botticelli, Fra Angelico, Filippo Lippi, Titian, Giorgione, Raphael, Andrea del Sarto, Paul Veronese, Carlo Dolci, Rubens, Van Dyck, Durer, Holbein, Nicholas Maes, Montegna, Pulma Vecchio and Murillo.

R. J. B.

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JAMES B. TOWNSEND.

Sworn to and subscribed before me this 31st day of March, 1915.

JAMES B. LITTLE.

Notary Public, New York Co. (My commission expires March 30, 1916.) (SEAL)

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

FOR SALE—Artist Proof. "Lady Dudgeon," by S. Arlent Edwards, in perfect condition. \$100.00. Malvern Art Co., 624 Malvern Bldg., Omaha, Neb.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—Exhibition and Private Sale of Rare Old Church Treasures from the Dominican Fathers in Cuba, to May 1.

Arlington Galleries, 274 Mad'n Ave.—Oils and Etchings by W. A. Sherwood to May 15.

Art Alliance of America, 45 E. 42 St.—Exhibition of magazine cover designs.

Brooklyn Museum.—"Invitation" exhibition modern American oils to May 3.

City Club, 55 W. 44 St.—Works by Miss Content Johnson.

Daniel Gallery, 2 W. 47 St.—Flower Paintings by W. E. Schumacher, to May 4.—Group of 15 painters from May 5.

Durand-Ruel Galleries, 12 W. 57 St.—Watercolors and Dry Points by Mary Cassatt, to May 1 inclusive.

Ehrich Galleries, 707 Fifth Ave.—Old Masters of Landscapes, and Art Lace and Embroideries.

Fine Arts Galleries, 215 W. 57 St.—Allied Artists of American, May 5-26 inclusive.

Folsom Galleries, 396 Fifth Ave.—Works by American Art Humorists through May 1.

Gimpel & Wildenstein Galleries, 636 Fifth Ave. Works by W. T. Dannat for the Benefit of the Fraternité des Artistes, to May 1 inclusive.

Gorham Galleries, Fifth Ave. and 36 St.—Exhibition of Recent Works of 60 American Women Sculptors, May 3-29.

Goupil & Co., 58 W. 45 St.—Lithographs from the Senefelder Club, London.

Grolier Club, 29 E. 32 St.—Early American Woodcuts.

Kennedy & Co., 613 Fifth Ave.—Old English Sporting Prints, to May 8.

Knoedler Galleries, 556 Fifth Ave.—Works by Cecilia Beaux and Helen M. Carlisle, to May 8.

Macbeth Galleries, 450 Fifth Ave.—Group of Oils by American Artists, through May 8.

MacDowell Club, 108 West 55 St.—Annual Exhibition of Watercolors, Pastels and Drawings, to May 9.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Morgan and Altman collections on public view.

E. Milch Galleries, 939 Madison Ave.—Works by F. W. Kost, to May 8 inclusive.

Montross Gallery, 550 Fifth Ave.—Modern Art by American Artists.

Municipal Art Gallery, Irving Place at 16 St.—Original illustrations from "Puck," to May 3. Colored Lithographs—Costumes of France, Civil and Military, from 1200 to 1820, from the collection of Mr. Alfred H. Benjamin of Montclair, N. J. to May 16.

National Arts Club, 119 E. 19 St.—Special Exhibition of Sculpture, to May 1 inclusive.

N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." on indefinitely.

Ralston Galleries, 567 Fifth Ave.—Sporting Portraits by Richard Newton, Jr., and Works by T. Austen Browne, to May 4.

Reinhardt Galleries, 565 Fifth Ave.—Friends of Art Sculpture Competition Exhibition, to May 8, inclusive.

Salmagundi Club, 14 W. 12 St.—Thumb-box Pictures.

Society Beaux Arts Architects, 126 E. 75 St.—Designs for Woman's Suffrage Poster Competition, May 6-13.

Tiffany Studios, 347 Madison Ave.—Dream Garden Mosaic.

Max Williams, 28 E. 46 St.—Exhibition of Rare Prints.

Worch of Paris, 467 Fifth Ave.—Cornwall Luminos, to May 1, and Japanese Prints.

CALENDAR AUCTION SALES

American Art Association, American Art Galleries, Madison Sq. S.—The Loo and Cie of Paris Collection of Antique Chinese Porcelains, Pottery, Jades, Crystals, Agates, Rugs and Carpets, on exhibition to sale at the galleries, afternoons of May 5 and 6.

Anderson Galleries, Madison Ave. and 40 St.—A large and important collection of antique Chinese and Persian Porcelain and Pottery and Snuff Bottles, Jades, Ivories and antique Cloisonne Enamels, on public exhibition, to sale on the afternoons of May 4-8.—A collection of Paintings by Am. and For. Art., on exhibition to sale on evenings of May 6-7.—Angling Library and fine Modern Books, May 10-11.—Colonial Mahogany, Furniture and Oriental Rugs, on exhibition, Wednesday,

May 5, to sale Wednesday afternoon, May 12.—Remarkable Collection of Foreign Autographs, Part V. of the Thatcher Collection, May 13-14.—Autograph Letters, Documents and Manuscripts, Part VI of the Joline Library, May 17-18.

Silo's Fifth Avenue Art Galleries, 3 West 45 St.—Beginning on the afternoon of May 3 and continuing until complete catalog is disposed—Sale of the properties of F. Augustus Heintze, together with the marbles, paintings and rare objects d'art, belonging to the Princess Francesca Rospigliosi of Rome, Italy.

IN THE STUDIOS.

At his studio, 500 Fifth Ave., Gaetano Capone has had a busy winter with portraits and ideal heads. He also shows several interesting landscapes, completed from sketches made in the Catskills last summer. The work of this artist is always fine in color, refined in choice of subject and well executed.

Sophie Brannan will spend the summer in California, where she will paint until the late autumn.

William T. Ritschel left New York last week for the Pacific Coast, where he will paint until the late autumn.

Elmer H. Schofield sailed last week for Bedford, England. At his recent exhibition held in Rochester, he sold some fourteen important canvases.

Hayley Lever plans to spend the summer at Monhegan, Me. An important flower painting, 50x60, was recently sold through the Macbeth Galleries.

David J. Gue is painting a portrait of an important historical character at his studio, 253 West 42nd St.

At his studio, 140 West 57 St., Mathias Sandor has spent the winter painting miniatures and oils. Also there is an interesting Mexican scene, "Pueblo Walpo," done with sympathy and understanding.

Ernest Ipsen will leave next week for his summer studio at Nonquitt, Mass., to remain until the late autumn.

A presentment of Madame Emmy Destin as Carmen, by Francisco Pausas, is the favorite portrait of the Prima Donna. She has taken it, with that of her sister and Grandfather, also painted by Mr Pausas last winter, to her home in Bohemia. An unusual likeness, the portrait is an interesting work of art as well; full of character and expression. The artist, himself a Spaniard, has painted the costume and character of Carmen with rare sympathy. It is graceful in pose and fine in color. Other portraits painted by him last winter are of Senora Bori and Dinah Gilly.

The Womens Art Association of Painters and Sculptors have held a successful exhibition at New Rochelle during the past week, closing today. A reception was given at the opening of the display.

Frank De Haven is preparing to spend the summer at Oil City, Pa., where he painted a number of his most successful canvases last year. Among those he has completed this winter, is a rarely fine "Sunset," low in tone, yet brilliant in color.

Heppie En Earl Wicks recently completed a striking full-length portrait of Miss Florence A. Ives in a white gown embroidered with poppies. It is a good likeness and an interesting composition.

As is usually the case, George H. Bogert has again disposed of his annual output of pictures to dealers and collectors, and will leave for his summer home at East Hampton, L. I., early next month.

A number of friends of the Ft. Worth Museum of Art have contributed to purchase for the permanent collection, Bruce Crane's "The Last of Winter," which figured in the sixth annual exhibition of American paintings.

The Rotary exhibition of the American Watercolor Society has reached Utica, N. Y., where it is held in the Art Library of the Public Library Building.

There are 90 exhibits by local artists in the annual display of the Buffalo Society of Artists, now on at the Albright Gallery.

At his Sherwood studio, De Witt M. Lockman has recently completed a portrait bust of Mr. J. P. Thompson and a three-quarter length seated presentment of a prominent Washingtonian for which he received the commission during the recent

Portrait Painters Exhibition held in that city.

It has been estimated that the Committee of "One Hundred," which conducted the exhibition for the benefit of the families of the French soldiers at the front, held at the Knoedler Galleries secured \$25,000, which has been forwarded to France.

J. Campbell Phillips has recently completed the portrait of Mr. J. Clarence Davies.

Howard Hildebrandt will leave for his home at New Canaan, Conn., May 1 and Hamilton King will occupy his studio in the 67 St. Bldg., during the summer.

On Sunday next E. Irving Couse will leave his Sherwood studio for his summer home at Taos, N. M. During the last few weeks he has sold several of his Indian pictures.

At his studio at Roslyn, L. I., Charles Carey Rumsey is modelling a fountain for the Pratt estate at Hempstead, L. I.

Henry Golden Dearth is contemplating a May return to his summer home at Montreuil in Northern France. He has had a successful winter having sold nearly all of his recent individual compositions.

At his Carnegie Hall studio, Joseph Boston is completing a distinguished portrait of a prominent New Yorker. Before leaving for his summer studio in the Adirondacks he will paint other portrait commissions and figure compositions. "The Flower," a presentment of a young girl is one of his most attractive works. "Vanity" another recent canvas is equally interesting.

"Lord Chancellor of the Art World."

Editor AMERICAN ART NEWS.

Dear Sir:

Your recent request was that letters addressed to your valuable weekly should be short. Here goes! Mr. Williams and Mr. Brown are wrong. Mr. Poore and Mr. Vezin are eminently right. Art to be great and true must be sane, moral, and embody poetic, beautiful and ennobling ideas. Anything short of this is not art.

Matisse and his ilk are impostors. Every great artist was a gentleman: a man who is considerate toward others, be they paupers or kings. Selah!

Louis M. Eilshemius.

Lord Chancellor of the Art World.
N. Y., Apr. 25, 1915.

RHINELANDER SALE OPENS.

At the first session of the sale of the art collections left by the late Laura V. Rhinelander, Wednesday afternoon at Clarke's art rooms, 5 West 44 St., an old Worcester fruit set went to a dealer for \$414. Mrs. McEwen paid \$400 for eighteen Royal Dresden plates. A bronze group "Alsace and Lorraine," brought \$350, and two bronze Egyptian figures by Preault were sold for \$300. The total for the session was \$12,643.



THE LATE MRS. E. M. SCOTT.

Died April 19.

From a portrait by Helen Watson Phelps.

OBITUARY.

(Continued from Page 3)

E. V. Richards.

Ernest Vincent Richards, an artist and architect, died in Galveston, Tex., on Apr. 8th, at the age of 54. He was an enthusiastic member of the Galveston Art Students League, and had only recently come to that city with his wife and five daughters. He was born in England, had studied wood engraving, and afterwards engaged in the

manufacture of stained glass. He had worked as a photographer and architect, and made a specialty of pen and ink sketches. He came to the U. S. about 20 years ago, and spent some time in North Carolina.

Samuel Bancroft, Jr.

Samuel Bancroft, Jr., of Wilmington, Delaware, a Director of the Pa. Academy, and one of the most noted of American art patrons and collectors, died from the effects of an operation, April 22 last. Mr. Bancroft was a Quaker. He inherited a woolen manufacturing business from his father which he developed and from which he made a fortune. An art lover from youth, he early became interested in the work of the English Pre Raphaelite painters, when this was more scorned than appreciated, and was enabled to collect, at small prices, some of the finest examples of Rossetti, Burne-Jones, Madox Brown, Bell Scott, etc. Later he acquired works of other schools, but his Pre Raphaelite collection, perhaps is the most distinguished and distinctive anywhere. It is possible that it may go to the Pa. Academy.

Francis Duque.

Francis Duque, aged 83, who, in his day painted in oil and drew in crayon the portraits of many well-known New Yorkers, died on Wednesday in humble quarters in a tenement house in this city. He was born in Colombia, South America, and studied in Paris and Rome, came to this country forty-five years ago and opened a studio on Fifth Ave.

He was known among his friends as "Professor." Fifty years ago, he established a studio at No. 756 Broadway.

Dr. Geo. Anton Weber.

Prof. Dr. Georg Anton Weber died suddenly on March 1. He had been Professor of ecclesiastical history, christian archaeology and the history of christian art, at the University of Ratisbon. One of his notable achievements was the discovery at Lisbon of the original of Dürer's painting of "St. Jerome," supposed to have been lost.

Arthur Hoeber.

Arthur Hoeber, landscape painter, art writer and art critic, for many years of the N. Y. Eve. Globe, and an Associate of the Academy of Design, died in front of his residence at Nutley, N. J., while cranking his automobile, of heart disease, Thursday last. He was 61 years old and was widely known in American art circles as an intelligent and able art writer. As a painter, Mr. Hoeber also ranked high, and his works are in all leading collections of American pictures. He was a member of the Salmagundi and Players Clubs. A widow and two sons survive him.

WITH THE DEALERS.

The "Lusitania," sailing today, will carry several dealers, who, despite the adverse conditions, due to the war, in the art trade abroad, find it advisable to get to London and Paris with the near close of the art season here. Among these are Mr. Charles Fowles of Scott & Fowles, and Mr. Frank Partridge.

Mr. Du Parc, of Crichton Bros., has gone to London to confer with his partners, the Messrs. Phillips, the senior Mr. Lionel Phillips having been much overcome by the recent loss of his only son, killed in northern France in battle while serving with his English regiment.

DICKEN'S MS., \$2,250.

At the Red Cross sale at Christie's in London, April 26, Lady Wernher paid \$2,250 for six pages of the original Ms. of the "Pickwick Papers," which it is said she intends to present to the British nation. The typewritten original, arranged for the stage by Meredith and Alfred Sutro of the former's "The Egoist," with several pages of his Ms. brought \$500. For a letter by Stevenson, one of a collection presented by Sir Sidney Colvin, \$250 was given, while another, giving an account of the writer's New York experiences, brought \$125.

WAR PICTURES IN MUNICH.

At Heinemann's Gallery, Munich, Ernst Volbehr has been displaying his collections of war pictures and of sketches taken on the battlefield. The views are regarded as of instructive value from a historical point of view. Special prominence has been given to the Aisne campaign and to the battles of Laon, St. Quentin, Namur, Reims and Soissons. The collections are supplemented by portraits of leading officers, as well as by types of French, Turk and English prisoners. A suggestion has been made to publish these views with explanatory text.

PHILADELPHIA.

The Pa. Museum counts among recent additions to its interesting collections, an elaborate set of late XVIII Century Venetian furniture, the gift of Miss Nina Lea and stated to have been originally made for members of the family of the late Marchese Bellisori of Monte Vecchio in the Province of Padova. Painted panels of figure subjects illustrative of historical events of that time are effectively offset by a framing of a dark red shade, relieved by rich gilt gesso moldings. Another notable gift is from Mr. John T. Morris, and consists of a collection of extremely rare cast-iron stove plates, made by the early German Pa. settlers. These castings, necessarily somewhat primitive in design, have been described in an exhaustive study of the subject by Mr. Henry C. Mercer in a work just issued, entitled "The Bible in Iron, or the Pictured Stoves and Stove Plates of the Pa. Germans." Painted copies made by the late Chas. E. Dana of two of the famous Aubusson tapestries in the Cluny Museum, known to connoisseurs as "The Lady with the Unicorn," have been presented to the Museum by Mrs. Dana.

Prosper L. Senat, who is now having an exhibition and sale to May 4, of 52 watercolors of Dalmatia, Capri and Bermuda at McClees' Galleries, has given directions that fifteen percent. of the net proceeds accruing to him from all sales made during the exhibition shall be presented to the War Relief Committee of the Local Emergency Aid Association. The pictures effectively displayed without protecting glass to confuse the sight, are painted for the most part, in opaque colors, the lights strongly impasto, the whole facture placing them more in the class of gouache paintings than in that of watercolor, although it matters little what one may class them, so long as they are successful works of art.

Oils, watercolors and pastels by American artists, mostly local and numbering 137 are now on view and sale at Gimbel's, through May 15. They are mainly small in size, but many of them, none the less, good examples of the painter's craft. One wall of the well-lighted gallery is used for the exposition of a group of 42 little pictures in various mediums by Fred Wagner, mostly brilliant studies of local surroundings. Miss Mary Butler shows a group of eight landscapes, painted in Ireland and Scotland. Miss Blanche Dillaye exhibits ten; Morris Pancoast, six; Alfred Hayward, six; Paul King, Richard Blossom Farley, W. W. Gilchrist, Misses Katherine Patton, Harriet Sartain and Marianna Sloan are among the notable contributors. The jury of selection consisted of Morris Pancoast, Albert Rosenthal and Fred Wagner. Eugene Castello.

PORTLAND (ME.)

The annual spring exhibition of the Portland Society of Art is on at the L. D. M. Sweat Art Museum to May 23. The display includes an unusually large number of exhibitors, both resident and outside painters. The pictures have been extremely well hung and as a whole present an altogether delightful appearance. The list of exhibitors includes the following:

H. H. Ahl, H. C. Ahl, E. C. Ahl, Boston; C. A. Aiken, Wellesley, Mass.; V. Akers, Norway; M. B. Allen and C. G. Alexander, Boston; D. F. Anderson, Eastport; Mary True Ayer, Somerville, Mass.; Mary L. Ayer, Boston; Alice W. Ball, Baltimore; Edith C. Barry, N. Y.; Martha W. Baxter, N. Y.; E. M. Bicknell, N. Y.; F. L. Bowie, Portland; Anne C. Bradley, Fryeburg, W. A. Brown, Providence; E. L. Bryant, Baltimore; Mary M. Burgess, Portland; C. B. Cook, Woodstock, N. Y.; Mrs. Mabel L. Coolidge, Worcester; G. P. Fernald, Boston; B. W. Fellows, Salem; C. W. Furlong, Boston; A. P. T. de Haas, N. Y.; Miss Eliza V. Haigh, Winsted, Conn.; W. G. Page, Boston; Edith Penman, N. Y.; S. Perry, Portland; Jane Peterson, N. Y.; C. Ringius, Hartford; H. Roseland, Brooklyn; C. E. D. Rodick, Portland; Joseph Smith, Portland; Zulma Steele, Woodstock, N. Y.; J. C. Stevens, Portland; Marion Swinton, N. Y.; H. E. Sylvester, Topsfield, Mass.; F. H. Richardson, Ipswich, Mass.; Catherine P. Talbot, Portland; S. Tolman, Providence; R. L. Whitcomb, Portland; Luella S. Harmon, Portland; F. C. Hall, Boston; D. A. Hamilton, Portland; Eliz. Hardenbergh, N. Y.; F. J. Illsley, Portland; L. Kronberg, Boston; V. Kahill, Portland; Susan R. Knox, N. Y.; Laura Lee, Boston; F. O. Libby, Portland; Mary K. Longfellow, Portland; Edna L. Marrett, Cumberland Center; S. E. Mathews, Portland; Geo. F. Morse, Portland; Edith W. Morrell, Gardiner; Zaidie Morrison, N. Y.; Rosemary Mundy, Norway; Mary A. Mullikin, Boston; T. F. O'Neill, South Portland; L. O'Neill, Portland; J. N. Oliver,

OMAHA.

At the recent March exhibition of oils under the auspices of the Omaha Society of Fine Arts, of which Mrs. Charles T. Kountze is President, and Mrs. Halleck Rose is Chairman of the Exhibition Committee, an organization called "The Friends of Art," was formed and one hundred members pledged \$25 a year each for five years towards a purchasing fund for pictures. During the exhibition two oils, Birge Harrison's "Summer's Night," and Ivan Olinsky's "Ada," were bought by the Society and three others, C. F. Ryder's "Stone Bridge," Edward Dufner's "Early Morning," and J. F. Follinslee's "Winter," were acquired by private collectors.

HARTFORD, (CONN.)

The loan exhibition of paintings and prints, owned in and about Hartford, held at the American Galleries of the Athenaeum, under the auspices of the Municipal Art Society, is important, as it brings to light interesting examples of certain masters. While some of the canvases are not above suspicion as to authenticity, the mark of genuineness attaches to many here. Two of the most valuable works shown are the Gilbert Stuart portraits of James Heath (British Engraver), and Ozias Humphrey, both owned by Mr. Samuel P. Avery. Other important American pictures are George P. A. Healy's "Portrait of McPhillips" (Mrs. J. S. Williams, Glastonbury, Conn.); George Inness's "Hastings-on-the-Hudson" (Mary E. Lyman, Middlefield, Conn.); "Hudson Palisades" (Lyman A. Mills, Middlefield, Conn.); Homer Martin's "Meadow, St. Sauveur" (Lyman A. Mills); Frederick E. Church's "Mexico" (Mrs. Charles Dudley Warner), and "South American landscape" (Mr. Charles E. Gross); William Morris Hunt's "French Peasant Girl" (Mary Cheney, So. Manchester); Sanford Gifford's "In the Tyrol" (Frank B. Gay); A. H. Wyants' "Keene Valley" (Rev. Francis Goodwin); William Keith's "Berkeley, Cal. Landscape" (George A. Gay), and a landscape by the late R. M. Shurtleff (Mrs. Joel L. English).

Paintings by other than American artists are Raeburn's "Head of an Elderly Lady" (George A. Gay); Gainsborough's portrait of "Mrs. Watkinson" (Robert W. Huntington, Jr.); Sir Joshua Reynolds' head of a "Boy" (Walter L. Goodwin); Sir Thomas Lawrence's "Portrait of a Lady" (Walter L. Goodwin); two Watteau heads (Mrs. C. C. Beach); a Jan Van Goyen (Mrs. Gordon W. Russell); an Isabey "Ship Yard" (Mrs. Russell); a George Morland "Sheep with Landscape" (Lyman Mills); a Monticelli (Walter L. Goodwin); a Jules Supre (Mrs. Beach); a Clay's marine (George A. Gay); a Boucher (Mrs. Russell); a Canaletto, a Dagnan-Bouveret (Robert Shutz); Rubens (Walter Goodwin); a Blommer's "In the Field" (Charles E. Gross), and a Julien Dupré "Haying" (George A. Gay). George Keller loans a cast of Olin Warner's fine bust of Daniel Cottier; Mrs. Warner a "Cat's Head," by Fremiet, and Boehm's statuette of Thackeray; Mrs. Keller, a head by Carpeaux, and Mrs. Olin Warner, the Warner bust of Maud Morgan. George Gay loans etchings by Rembrandt, Meryon, and Whistler, a sketch by Tom Rowlandson, and other collectors loan several mezzotints and watercolors. James Britton.

CLEVELAND.

Four of the best exhibitions of the season are now on simultaneously in local galleries. Ray Brown is holding his first exhibition here and will be at the Gage Gallery for a fortnight. His landscapes, rugged and vital, include his latest salon pictures and "The Haystacks."

In "The Pines" and in the paintings of sand dunes near his studio in France, he is realistic in the big simple fashion that is characteristic of all of his work. Other landscapes in a high color key are very decorative in a broad, sane way.

Henry G. Keller's spring display at the Cleveland School of Art is educational as well as pleasing. Mr. Keller has for some years made essays in one and another modern school, and here are the best of his recent works, carefully selected. His "Birth of Venus," classed as "Idealistic," is a study in mediaevalism, the medium a glowing temper. "Swans in Winter" is a delightful example of decorative realism and among his studies of "Post-impressions based on rhythm" are two or three studies that show strong Chinese influence. There are 66 paintings in all, the most comprehensive exhibit Mr. Keller has ever shown.

Another local landscapist, Wilhelm Georg Reindel, has a showing of mature and well-balanced work in oils and drypoints at the Guenther Gallery. Among Mr. Reindel's etchings are four which have been sent to the Panama-Pacific exposition by request of the Graphic Arts division. "The Siesta," "The Heath," "Harvest Field" and "Overlook." His landscapes in oil, to which he turns as a rest from drypoint, are painted broadly and with a good feeling for decorative effect.

At the Korner and Wood Gallery are Albert Sterner etchings in many keys.

Jessie C. Glasier.

TOLEDO.

A canvas by Martha Walter, a half-length of a child, entitled, "Anne," and in her best manner, has been purchased by the Museum and placed in the Maurice A. Scott Gallery. Mr. David Koeppel has recently presented the Museum, in memory of his father, the late Frederick Koeppel, with 16 etchings by Whistler, Lallene and Millet.

SAN FRANCISCO.

A new room was opened April 15 in the Palace of Fine Arts, with representative works of some modern American painters. The room is just south of the Holland collection in the north end of the building.

"At the Spring," a nude, awarded the gold medal at Berlin in 1913, by Philip Adams. Max Thedy's little painting, "Dutch Girl"; Alexander Makowsky's "Profile," of a girl, and "Hellas," by Nicholas Chimona, a bit of Grecian landscape, are among these. By E. W. Christmas, there is a painting of the Christ of the Andes, the statue erected by Argentina and Chile to commemorate their peaceful settlement of a dispute, and which stands at the tip of the Andes, on the border between the two countries.

WASHINGTON.

Mr. William T. Evans has added to the Evans National Gallery collection, three oils and a sculpture. The oils are portraits, one of Mr. Evans by Wyatt Eaton, the second of that painter by J. Alden Weir, and the third of Mrs. Evans and her son, now Dr. John H. Evans by Henry Oliver Walker. A gift to the permanent collection of the Corcoran Gallery by Mrs. Louis Bennett is Thomas Anschutz's oil, "A Dutchman." Mrs. Bennett has also loaned a portrait of Miss Agra Bennett as costumed for presentation at the British Court, by B. West Clinedinst. Another gift from Mrs. Pilling in memory of her husband, the late J. Walter Pilling is Elizabeth Nourse's "The Fisher Girl."

There was unveiled recently in Continental Memorial Hall, a portrait of Mrs. Daniel Lathrop by Edmund C. Tarbell. The assistant director of the Corcoran Gallery, C. Powell Minnigerode, has been appointed member of the international jury of the fine arts section at the San Francisco Exposition. The director of the gallery, Mr. McGuire, who has been seriously ill, has recovered and resumed his official duties in part.

BUFFALO.

An exhibition of works by Alfred P. Roll, the distinguished French painter, is now on at the Albright Gallery, and is attracting deserved attention. At the same time the 2nd annual exhibition of the Buffalo Society of Artists, is on in another gallery. Among the exhibitors are Mrs. Alice R. Comins of Boston, Evelyn Rumsey, Mary Butler of Phila., and Charlotte Coman of N. Y.

The tenth annual exhibition of selected oils by American artists, which will consist this year of some one hundred pictures, by living American painters, produced during recent years, and never before shown in Buffalo, will open at the Albright Art Galleries, May 8 next, to continue to Aug. 30. There will be no jury and Director Sage will "invite" all the exhibits.

LOUISVILLE.

The eighteenth exhibition of the Louisville Art Association, is on at the Public Library.

One of the centers of attraction is Gainsborough's "Mr. Robertson, Secretary of Marquis Bute," and another is Rubens' "Herod's Daughter Receiving the Head of John the Baptist."

Two portraits by Jouett, the famous early Kentucky artist, are shown, one of former Secretary of Commerce Nagel, the other of a little girl, Katherine Prather, who afterwards became the wife of the Rev. Dr. Edward Humphrey.

The pictures are more numerous than those at any previous exhibit of the Association. It is a loan exhibit, and nearly all the pictures and other articles belong to Louisville families.

Aside from the pictures, the exhibit is of unusual interest. Some of the silver and jewels shown are among the wonders of the world.

NORFOLK (VA.)

The exhibition of modern oils under the auspices of the Irene Leache Art Room, now on is an exceptionally good one.

Daniel Garber has two pictures, "The Last of Winter," and a "Rural Scene"; Emil Carlsson, "Venice" and "The Beach"; E. W. Redfield's "Road to New Hope"; Mary Butler, "Beeches, Muckross Abbey," and Glen Lannox, Scotland," and W. M. Chase, J. Alden Weir, Jessie Wilcox Smith and Nancy M. Ferguson are all well represented.

GALVESTON.

The exhibition of old and modern oils, now on in the Gallery over Purdy's bookstore, is an attraction of an unwonted nature in this far-away Texas city. The display is held under the auspices of the Galveston Art League and includes several snow pictures and others by Birge Harrison and examples of F. S. Chase, John Follinsbee, John Carlson, Marion Bullard, Allan D. Cochran, Sam Wylie, Walker Goltz, A. Huty and Horace Brown.

ROCHESTER.

An important addition to the current exhibition of oils at The Memorial Art Gallery is a portrait by Frank W. Benson, entitled "Elizazeth."

Elmer Adler's remarkable collection of the portraits of James McNeil Whistler is arranged in the small gallery, while other important Whistleriana lent by Mr. Adler are in the Print Room.

Among the pictures to be shown in Memorial Art Gallery in May at the annual exhibition of the Rochester Art Club, will be six landscapes by Carroll Brown. Mr. Brown will show his paintings, which he has completed in the past winter, at the invitation of George L. Herdle.

LOS ANGELES.

Under the auspices of the California Art Club, an organization entitled "The Friends of American Art," has been formed to establish a purchasing fund for the securing of work by American artists for a permanent collection in the local art museum. The members will be asked to subscribe \$500 each in yearly installments of \$100.

Furniture, Miniatures and Rugs.

An interesting collection of Colonial mahogany furniture, ivory, miniature paintings, and Oriental rugs, goes on exhibition at the Anderson Galleries, Madison Avenue at 40th Street, on Tuesday next, preliminary to the sale on Wed. afternoon, May 12. The miniatures, nearly forty in number, were painted by Miss Anne Hall, a painter well-known to an earlier generation, who was elected to membership in the Academy of Design in 1833, the only woman painter of her time so honored. Some of the miniatures were painted by Miss Hall from the originals in European galleries and others are portraits left in her studio at the time of her death. The Oriental rugs are consigned by Dr. G. L. Laporte and include antique Kurdistan and Khorassan carpets and antique Ladik, Karaman, Coula, Samarcand, and Ferahan rugs, and many other important examples of ancient weaving. In the sale are also some attractive porcelain, bronzes, jars and Satsuma and majolica vases.

JOLINE SALE, PART V.

The sale of the fifth part of the Adrian H. Joline library was begun Wednesday by the Anderson Auction Co. George D. Smith paid \$125 for the original oath taken by Alexander Hamilton on his admission to practice as attorney and counselor in the Supreme Court and as solicitor and counselor in the New York Court of Chancery. The same bidder paid \$100 for the original Mss. petition of Col. John Brown of the Revolutionary Army to Gen. Horatio Gates that he be brought to trial by court-martial to answer charges made by Gen. Benedict Arnold. Mr. Smith also secured a letter by Washington Irving on the weather and social manners, dated New York, April 9, 1807, for \$60, and L. M. Thompson gave \$55 for a copy in the autograph of Ethan Allen of his charges before the Court of Confiscation that his brother Levi was corresponding with the enemy and circulating counterfeit currency. An important and interesting letter by Thomas Paine, dated Paris, June 2, 1800, went to James F. Drake for \$49. The total for the session was \$2,081.

By order of the executors, Mr. Charles E. Bigelow and Dr. Frank J. Goodnow, Mr. James P. Silo and Mr. Edward P. O'Reilly auctioneers, will conduct a sale at the premises on Monday and Tuesday, May 3rd and 4th, of the valuable furnishings of the residence at 36 West 57 St. These include furniture by prominent makers, silver-ware, fine china, pictures, Tiffany bronzes, glassware and other ornamental objects.

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These papers are not criticisms but are intimate personal accounts of the better known figures in American Art. Some of those already included are George Luks, John W. Alexander, Arthur B. Davies, Alfred Stieglitz and Edward N. Robinson. The next issue will include Wm. M. Chase.

Besides these papers the magazine contains complete reviews of all the current exhibitions, many articles of vital interest to art lovers and profuse illustrations. During the year there are also many color plates of some of the lesser known Old Masters. Arts & Decoration may be secured at any first class newsstand or will be mailed by the publisher on receipt of 25 cents in stamps. Better still, take advantage of our special offer to new subscribers and send a dollar bill for the next six months.

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close of the Auction Sale, which will be
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Thursday, May the 6th, until the entire
superb aggregate has been disposed.

SALE OF MODERN PAINTINGS.

The Anderson Galleries announce an exhibition of paintings by American and foreign artists, beginning on Wednesday next and continuing to the sale on the evenings of Thursday and Friday, May 6-7. The paintings now on view are consigned by J. H. Andrews, E. T. Postlethwaite, Mrs. Walter James, Mrs. Ella Frankel, and other private owners and include interesting examples of the work of well-known artists. Among the foreigners represented are Berne-Bellecour, Mettling, Offermans, Richet, Verboeckhoven, and Ziem, and among the Americans are Blakeslee, Bridgman, Chase, Crane, Eaton, Homer, Remington, and Wiggins—the last named by seven representative paintings. The painting by Bridgman is "The Nautch Girl," which was exhibited at the Salon in Paris and at the Munich International Exposition in 1888.

PORCELAIN AND POTTERY.

What is likely to be the last important public sale of Chinese and Persian porcelain and pottery in New York this season

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is announced by the Anderson Galleries, Madison Ave. at 40 St., for the five afternoons beginning Tuesday, May 4. There are really two collections in this sale. One of them was formed by a collector long a resident abroad who has sent it to New York because of the war conditions in Europe. This consists of Chinese and Persian pieces, many of which are of unusual excellence and very rare in this market and of ancient Persian manuscripts, book covers, miniatures, drawings, and paintings, which are of the highest interest to collectors along these lines. The other embraces snuff bottles, jades, carved ivories, and antique cloisonne enamels. The variety is large and the quality much above the average. Among the porcelains are important examples in decorated and solid colors and the enamels are very attractive. The public exhibition of these collections is now open.

BOOK SALE AT ANDERSON'S.

At a sale of books belonging to Messrs. W. T. Gooch and B. A. Fowler among others, at Anderson's on Monday evening last, April 26, Mr. Henry Malkan gave \$300 for the first octavo edition of Audubon's "Birds of America," bound by Riviere. Mr. Gabriel Weiss paid \$236 for Mrs. J. H. McKenzie's "Wau-bun," and \$185 for J. W. Lyon's "Colonial Furniture." Mr. M. J. White paid \$227 for a first edition on large paper of Carey's "Life in Paris," illustrated by Cruikshank. Mr. A. DeSilver gave \$150 for a first edition of "Endymion," and Mr. J. P. Whitney, \$135 for Egan's "Life in London," first edition, illustrated by Cruikshank, and \$125 for a set of Froude's works. Mr. G. W. Halsey gave \$130 each for "Memoirs of John Mytton," and Whitney's "Emblems." He also paid \$115 for Hakluyt's "Virginia Richly Valued," London, 1609, bound by Riviere. Mr. Weiss gave \$105 for an extra illustrated Nicolay and Hay, "Life of Lincoln," and \$102.50 for the author's autograph edition of Irving's works. The total of the afternoon was \$7,964.

At the concluding session on Tuesday, \$5,823.85 was realized, which made the grand total \$13,786.80. Mr. Gabriel Weiss paid \$1,725 for a set of first editions of the works of Thackeray, with biographical and bibliographical works by various writers. He also gave \$342.50 for a set of first editions of Charles Reade, with bindings by Riviere. M. Knoedler & Co. paid \$205 for the Grolier Club, "Etched Work of Whistler," by E. G. Kennedy and Mr. G. W. Halsey, \$195 for the Swinburne Mss. of "Victor Hugo in Toute la Lyre," and \$175 for the Mss. of a Poe "Marginalia" contribution. Mr. B. Hyde gave \$137.50 for an extra-illustrated De Sévigné "Lettres de sa Famille et de ses Amis" and Jas. F. Drake, Inc., \$130 for Shaw's "Picturesque Views of American Scenery." Temple's "Paintings at Hertford House" brought \$100 from Mr. A. G. Temple, and Voltaire's "Roman Contes," Paris, 1785, Chambolle-Duru binding, \$95 from Dr. Joseph Martini. A first edition of "The Rivals" brought \$55 from Mr. F. B. Morris, one Sheeley, "The Revolt of Islam," \$40, an original "Uncle Tom's Cabin," \$45.

AMERICANA AT COLLECTORS CLUB.

At a sale of Americana held by Scott and O'Shaughnessy at the Collectors' Club, 42nd St. and Madison Ave., April 22, Mr. E. H. Wendell paid \$300 for Mason's "Brief History of the Pequot War," Boston, 1736, and Mr. R. H. Dodd, \$195, for the original issue of the Mass. Proclamation of the Independence of the United States. Mr. E. D. North gave \$137.50 for Craggett's "A Looking Glass for Elder Clarke and Elder Wightman and the Church Under Their Care," Boston, 1721. He also gave \$87.50 for "The Power of Congressional Churches Asserted and Vindicated," by John Davenport, London, 1672. Mr. George B. Smith paid \$95 for "The New England Primer," Boston, 1762, and Mr. Herman Sauer, \$80 for the "New England Town and Country Almanac for 1769."

CRONIN PRINTS SALE.

At a sale of prints from the estate of Col. H. M. Cronin of Brooklyn at the Anderson Galleries on the evening of April 23rd, Mr. G. Saacke paid \$150 for Dürer's "Melancholia." Mr. Seymour Rosedale gave \$25 for an oil of a Western scene by A. J. Miller, and Mr. Philip Suval \$20 for a mezzotint in colors by E. Miller after Lawrence's "Master Lambton." The total of the sale was \$796.

SALVAGED PICTURES SOLD.

The sale of the 15 old pictures owned by Duveen Brothers, and some of which were damaged by fire, while in transit from Europe to New York on the French freighter, "Mississippi" in Nov. last, in the Plaza ballroom on Thursday evening last, realized a total of \$190,125. They cost Messrs. Duveen according to reliable information and a careful search of sale records, some £99,575 or reckoning the English pound at the average normal exchange rate of \$4.87, which prevailed before the war, approximately \$497,874.

This surprising difference between cost and sale prices, was due, of course, primarily to the damaged condition of several of the works, which will make their restoration difficult, and the cost, to be borne by the purchasers, large. For example, No. 2, a portrait of a youth by da Predis, bought by the clever French restorer, M. J. Rougeron, now resident here, for \$175, and which cost Duveen Bros. \$7,792, is very badly injured. The loss on such other works as the Paul Potter (cost \$10,000 at the Yerkes sale, and sold Thursday for \$3,000), the portrait of Baron d'Auweghem, cataloged as by Van Dyck (cost \$48,700 and sold for \$8,700) and the large Rubens (cost \$32,142 and sold for \$20,000), etc., as these pictures showed no apparent injury, was probably due to other causes; a doubt as to the correctness of the attribution in the first instance (some "experts" giving it to Cornelis de Vos), and probably in the case of the Rubens to the natural depreciation of art works due to the war. Some of the other great differences between cost and selling prices are inexplicable.

On the other hand, the fine Lawrence "Portrait of Miss Sotheman" brought \$31,000, only \$1,150, less than its cost, and the large Cuyp "Horsemen in a Landscape," the finest example of this master ever put up at auction here, brought \$73,000, the highest figure of the sale, but still \$53,620 below its cost.

Mr. W. E. Benjamin secured the great bargain of the sale, Reynolds' important "Mrs. Otway and Child" shown in the great exhibition of early English masters held at the Duveen Galleries here in 1914, and which he captured for \$30,000. It cost \$150,970.

The sale, although necessarily a short one, was the most interesting of many seasons. The ballroom was not crowded, but the audience was a representative one of dealers and collectors, and the bidding was good throughout, and in the case of the large Cuyp, and the Lawrence and Reynolds portraits, very spirited.

Among the collectors present were former U. S. Senator W. E. Clark, Mrs. Benjamin Thaw, and Messrs. W. Everts Benjamin, Graff, A. G. Brown, Paul J. Sachs, E. L. Lueder and R. H. Loines, and among the dealers, Messrs. Charles Fowles, Walter Ehrich, E. M. Hodgkins, Henry and Paul Reinhardt, Felix Wildenstein, C. F. Williamson, of Paris, August Mayer, of London, Brandus, Paul Mersch and Sir Hugh Lane. The pictures sold, with artists' names, titles, size in inches, cost price, buyers' names and sale price follow:

1—Benci, P. di J., "Bust Portrait of Young Man in Black Cap," 14½x12. (Cost \$4,870). R. H. Lorenz.....	250
2—Predis, A. da, "Portrait of a Youth in a Red Cap," 16½x11½. (Cost \$7,792). M. J. Rougeron.....	175
3—Credi, L. di, "Virgin and Child with St. John," diameter 3 ft. (Cost \$4,483). Henry Reinhardt.....	3,700
4—Fiorentino, P. F., "Virgin and Child with Saints," diameter 30½. (Cost \$14,510). Henry Reinhardt.....	5,700
5—Albertinelli, M., "Madonna and Child," 31½x22¾. (Cost \$4,483). E. L. Lueder.....	1,200
6—Roselli, C., "Virgin and Child with St. John and Saints," 3x2¾. (Cost \$7,305). O. Bernet, agent.....	2,600
7—Sellajo, J. del, "Processional Scene," 17x6½¾. (Cost \$10,227). P. D. Colnaghi & Obach.....	3,300
8—Potter, P., "Landscape with Cattle," 26¾x19½. (Cost \$10,000 at Yerkes sale). A. G. Brown.....	3,000
9—Cuyp, A., "The Flight into Egypt," 45x54. (Cost \$19,280). Knoedler & Co.	4,000
10—Cuyp, A., "Oxen in a Shed," 17½x23½. (Cost \$24,350). Paul Mersch.....	3,500
11—Cuyp, A., "Horsemen, Cattle and Shepherds in a Landscape," 40x64. (Cost \$126,620). Scott and Fowles.....	73,000
12—Lawrence, P. F., "Portrait of Miss Sotheman," 4 ft. 2½ in. x 3 ft. 4 in. (Cost \$32,142). Scott and Fowles.....	31,000
13—Reynolds, Sir J., "Mrs. Otway and Child," 57x44. (Cost \$150,970). W. E. Benjamin.....	30,000
14—Van Dyck, Sir A., "Portrait of Alexander Triest, Baron D'Auweghem," 48½x37½. (Cost \$48,700). Fogg Museum, Cambridge.....	8,700
15—Rubens, P. P., "The Holy Family," 63x59. (Cost \$32,142). C. F. Williams.....	20,000
Total Cost \$497,874. Total.....	\$190,125

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SOME BLAKESLEE PICTURES.

The fine and large Orchardson, which cost \$28,000 and sold for \$9,200, as also the early Reynolds, "Lady Blake as Juno," which cost according to Mr. Kirby, \$42,000, and sold for \$12,000 at the Blakeslee sale last week, probably went back to England. Capt. J. R. Delamar was fortunate in securing the large Alma Tadema for the low figure of \$9,200.

The effective and attractive half-length of "Mrs. Cathcart," too boldly given to Raeburn in the catalog, and which went to Mr. A. E. Smith for \$25,000, has a most interesting history. It is more probably by Masquerier, a pupil of Raeburn, turned up in London a decade ago, and after many vicissitudes, was bought by Trotti & Co. of Paris, who sold it to Mr. Blakeslee for \$12,500.

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THE BLAKESLEE PICTURE SALE.

At the third and concluding session of the 237 selected pictures from the stock of the late Theron J. Blakeslee in the Plaza Hotel Ballroom, Friday eve., Apr. 23, 74 pictures were disposed of for a total of \$150,125.00. Three pictures sold at the first session (No. 45), a Caneletto to Mr. Ridley for \$625 and which he did not take, was resold for an advance of \$100, a Zuccaro (No. 55) sold for \$275.00 to Mr. R. Spencer, was resold at a loss of \$50.00, a Pantoja (No. 57) sold to Mr. O. Stratton for \$550 was resold for an advance of \$50.00 and a Maes sold to Mr. Stratton was resold at an advance of \$25.00. This brought the total of the last session up to \$150,250. This added to the totals of the first two sessions, or \$11,985, makes a grand total for the entire sale of \$262,235.00, which, allowing for auctioneers' commissions, expenses of sale, and other deductions, probably will bring the net result of the sale to something like \$200,000, which must be a disappointing result, but one that was and could have been expected in the trade, for several reasons, discussed and explained in the editorial lessons of the Blakeslee sale to be found on the editorial page of this issue.

The Plaza Ballroom was, for the first time, almost crowded at this last session, and there were more dealers and collectors present than at the first two sessions, while a far better quality of pictures—among them several notable canvases brought out some spirited bidding, and if not good, some fair results. The highest figure of the sale was \$12,000, paid by Knoedler & Co., for Reynolds' large early classical and Academic canvas, "Annabella, Lady Blake as Juno," which Mr. Kirby announced had cost Mr. Blakeslee \$42,000, paid to Sulley & Co., of London and which was appraised by the Agents at \$30,000. Knoedler & Co. also purchased perhaps the finest picture in the collection—the famous large figure composition by W. Q. Orchardson, "The Young Duke," well-known through reproductions for \$9,200, which Mr. Kirby had announced had cost \$28,000. It was said that both these pictures will probably go back to the London dealers who sold them to Mr. Blakeslee.

Captain J. R. Delamar bought the large late Alma Tadema which Mr. Kirby again announced had cost Mr. Blakeslee \$13,650 at the McCullaugh sale. The Minneapolis Museum secured two pictures, the large sketch by Benjamin West for his famous "Death on the Pale Horse," in the Pa. Academy for \$775, and the historic and interesting picture by Sir David

Wilkie of "Christopher Columbus in the Convent of La Rabida," for \$1,025. Mr. W. E. Benjamin who is becoming known as a good discriminating buyer was fortunate in securing the important Romney "Mrs. Uppleby," at \$10,300 for which Mr. Blakeslee paid Sulley & Co., as Mr. Kirby announced, \$15,000, and also the large and important portrait by Raeburn, of Mrs. Stuart Richardson for \$8,100, and for which Mr. Kirby again announced, Mr. Blakeslee had paid \$28,000 to Charles Sedelmeyer. The audience almost gasped at these announcements of the wide difference between Mr. Kirby's announced figures of the cost of these canvases, and their sale price, as also as at the second session, at the surprising appraisal figures given certain canvases by the house of Agnew in London.

An anonymous buyer secured the portrait of the Marquis of Hertford, by Lawrence for \$3,700. This picture sold at Christie's for about \$1,500 a few years ago and was one of the few that showed an advance.

Among the larger buyers at this last session, were again Mr. S. S. Carvalho, Mr. C. W. Williamson and Mr. Albert E. Smith, one of the owners of the Vitagraph Company, while among the dealers buying, Knoedler & Co., Mr. Paul Mersch, representing Charles Sedelmeyer of Paris, and P. W. French & Co. figured. Captain J. R. Delamar was the only prominent large collector who purchased and Mr. Blakeslee's old patrons did not figure in the list of buyers, as it had been thought they would.

Third Night's Sale.

164—Opie, J., "Portrait of a Boy," 24x19½,	350
165—Lawrence, Sir T., "Countess of Essex," 21x17½, C. F. Williamson.	1,075
166—Lawrence, Sir T., "Head of Girl," 17½x13, C. F. Williamson.	575
167—Romney, G., "Lady Hamilton as 'Miranda,'" 18x15, Benj. Allen.	175
168—Hoppner, J., "Portrait Lady Campbell," 24x20, Mr. Arnold. (Cost \$12,000).	4,200
169—Harlow, G. H., "Portrait Lady with Red Hat," 28x23, Geo. Davis.	875
170—Lely, Sir P., "Duchess of Cleveland," 28x23, S. S. Carvalho.	400
171—Constable, J., "Hampstead Heath," 24x29, R. L. Thompson.	2,750
172—Opie, J., "Going to School," 28x23½, S. S. Carvalho.	750
173—Harlow, G. H., "Group of Two Children," 29x24, C. F. Williamson.	725
174—Reynolds, Sir J., "Miss Theophila Palmer," 29x24, W. Seaman, agent.	6,100
175—Hogarth, W., "Portrait of Peg Woffington," 29x24, Mrs. J. H. Fry.	950
176—Lawrence, Sir T., "Sir Thomas Buckler Lethbridge," 29x24, H. Fredericks.	600
177—Reynolds, Sir J., "Mrs. Musters as 'Hebe,'" 29x24, H. Fredericks.	3,600

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216—Copley, J. S., "The Fortune-Teller," 49½x39, Ehrich Gallery.	400
217—Raeburn, Sir H., "Mrs. Stuart Richardson, 50x40, W. E. Benjamin, through Ehrich Gallery. (Cost \$28,000).	8,100
218—Cotes, F., "Portrait of Miss Hastings," 49½x39½, Mrs. E. K. Gleason.	275
219—Cotes, F., "Girl With a Harp," 50x40, Chas. S. Forman.	300
220—Watts, G. F., "Lady and Two Children," 49x39, F. Ward.	300
221—Lawrence, Sir T., "Marquis of Hertford," 50x40, O. Bernet, agent.	3,700
222—Housman, J., "Mrs. Hobey," 53x37, W. Seaman, agent.	250
223—Reynolds, Sir J., "Earl Gower," 88x57, O. Bernet, agent.	2,150
224—Kneller, Sir G., "Portrait of William III," 50x40, S. S. Carvalho.	575
225—Kneller, Sir G., "Sophia, Wife of George I (?)," 87x52, O. Bernet, agent.	1,750
226—Wilkie, Sir D., "King William IV," 51x41, W. Seaman, agent.	650
227—Alma-Tadema, Sir L., "The Sculpture Gallery," 86½x66, Capt. J. R. Delamar. (Cost \$13,650).	9,200
228—Orchardson, Sir W. Q., "The Young Duke," 58x98, Knoedler & Co. (Cost \$28,000).	9,200
229—Wilkie, Sir D., "Queen Adelaide," 51x41, S. S. Carvalho.	650
230—Cresan, M., "Mrs. Hawkins and Children," 46x60, F. Ward.	750
231—Lawrence, Sir T., "Lady Shaw," 92x57, Ralph W. Booth. (Cost \$5,000).	1,400
232—Dobson, W., "Sir Charles and Lady Lucas," 47x66, O. Bernet, agent.	450
233—Lely, Sir P., "Two Ladies and Cupid," 50x57, W. Seaman, agent.	275
234—Beechey, Sir W., "The Stanley Children," 74x54, H. Lanthier.	850
235—Wilkie, Sir D., "Christopher Columbus explaining the Project of His Intended Voyage for the Discovery of the New World in the Convent of La Rabida," 57x73, Minn's Museum.	1,025
236—Reynolds, Sir J., "Annabella Lady Blake as 'Juno,'" 93½x57, Knoedler & Co. (Cost \$42,000).	12,000
237—Lawrence, Sir T., "Kemble as 'Rolla,'" 130x85, E. W. Shields.	375
Total	\$150,125
First Two Sessions	111,985
Total	\$262,110
Add 3 pictures resold	125
Grand Total	\$262,235

178—Reynolds, Sir J., "Countess of Strafford," 29x24, E. K. Gleason.	700
179—Lawrence, Sir T., "Charlotte, Lady Strange," 29x24, H. Fredericks. (Cost \$11,000).	2,400
180—Kettle, T., "Countess of Strafford," 29x24, W. Seaman, agent.	425
181—Reynolds, Sir J., "Mrs. Fortescue," 29x24, E. W. Shields.	1,600
182—Raeburn, Sir H., "Mrs. Cathcart," 29x24, A. E. Smith. (Cost \$25,000).	11,000
184—Romney, G., "Lord Huntingdon," 29x24, H. Fredericks.	2,300
185—Reynolds, Sir J., "Countess of Ancrum," 29x24½, E. W. Shields.	2,000
186—Wilson, R., "Rome and the Campagna," 28x51, F. Ward.	1,500
187—Constable, J., "The Old Mill," 27x35, C. F. Williamson.	2,500
188—Chalon, A. E., "Portrait of a Lady," 30x25, R. F. Simon.	1,125
189—Cotes, F., "Portrait Hon. Charlotte Johnston," 30x25, G. M. Hewitt.	1,125
190—Romney, G., "Mrs. Drake," 30x25, Paul Mersch. (Cost \$13,000).	3,900
191—Cotes, F., "Portrait of a Lady," 30x25, E. K. Gleason.	275
192—Lawrence, Sir T., "Mr. E. J. Blamire," 30x25, S. S. Carvalho.	1,000
193—Hoppner, J., "The Countess of Guildford," 30x25, H. Fredericks. (Cost \$22,000).	9,300
194—Opie, J., "Girl With Cat," 30x25, C. F. Williamson.	900
195—Lawrence, Sir T., "Miss Hare," 30x25, B. Allen.	950
196—Morland, H. R., "Portrait of a Lady," 30x25, S. S. Carvalho. (Cost \$2,000).	550
197—Opie, J., "Mr. Richardson," 30x25, Mrs. J. E. Fry.	300
198—Raeburn, Sir H., "Lord Craig," 34½x26½, H. Fredericks. (Cost \$6,000).	3,400
199—Ramsay, A., "Portrait of a Lady," 30x25, R. F. Simon.	425
200—Opie, J., "Mr. James Whitbread," 30x25, S. S. Carvalho.	525
201—Romney, G. (period of), "Country Girls," 31½x28½, E. P. Swenson.	325
202—Cotes, F., "Miss Mary Dashwood," 36x28, C. A. Platt.	1,250
203—Beechey, Sir W., "Lady Harriet Vernon," 35x27, O. Titus.	1,850
204—Romney, G., "Major Pierson," 36x27, H. Fredericks.	725
205—Cosway, R., "Lady Boynton and Child," 46½x36, W. E. Benjamin, through Ehrich Gallery.	2,000
206—Reynolds, Sir J., "Miss Kitty Fischer," 35x27, P. W. French & Co.	2,550
207—Cotes, F., "Portrait of Mrs. Olive," 49x39, E. Stone.	300
208—West, B., "Death on the Pale Horse," 38x55, Minn's Museum.	775
209—Lely, Sir P., "Miss Elizabeth Liddell," 49½x32, Geo. F. Rand.	600
210—Lawrence, Sir T., "Lady Melville," 49x39, O. Bernet, agent. (Cost \$20,000).	5,100
211—Harlow, G. H., "Girl Playing Harp," 49x36, E. Brandus.	275
212—Watts, G. F., "Canal Boat," 47x37, Geo. F. Rand.	675
213—Shee, Sir M. A., "Mrs. Kemble as 'Cowslip,'" 49x39, B. Allen.	650
214—Lely, Sir P., "Frances, Lady Digby," 49x39, Ehrich Gallery.	625
215—Romney, G., "Mrs. Uppleby," 49x39, W. E. Benjamin, through Ehrich Gallery. (Cost \$15,000).	10,300

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